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# Music Clubs MAGAZINE

VOL. XXXVII NO. 4

**Festival of Two Worlds—**

***A Brilliant Italian-American Composer Plans an Art Event which Will Bring International Talent to Italy***

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**Berkshire Adventure—**

***The Morale-Building Effect of Music in Dealing with Delinquent Children Is Engagingly Described***

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**Musical Geniuses Are Great Lovers—**

***As Their Letters to Their Wives and Sweethearts Significantly Reveal***

## NATIONAL FEDERATION OF MUSIC CLUBS

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# MUSIC CLUBS MAGAZINE

NATIONAL FEDERATION OF MUSIC CLUBS
MRS. RONALD A. DOUGAN, *President*

Colley Road, Box 620
Beloit, Wisconsin

VOLUME XXXVII NUMBER 4

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*EDITORIAL OFFICE*
445 W. 23rd Street
New York 11, New York

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**AT THE "VANESSA" PREMIERE**

The world premiere of Samuel Barber's *Vanessa* at the Metropolitan Opera January 15 was not only a triumphal evening for the composer and his director-librettist, Gian-Carlo Menotti. It was also an occasion of high moment for the National Federation of Music Clubs, whose officers have consistently affirmed their faith in American opera, and who, confident that the premiere of Mr. Barber's opus would be as successful as it proved, staged an opera party of nationwide proportion in evidence of their interest and support. With visitors from as far away as Texas and California, not to mention the large numbers who represented nearby states, it was a cosmopolitan group. And not without its official flavor either, since in addition to the many officers and members of State Federations, there were present Mrs. Ronald A. Dougan, National President; Mrs. C. Arthur Bullock, National Vice President; Mrs. Doris Allbee Humphrey, Northeastern Regional Vice President; and three National Board Members, Dr. Merle Montgomery and Mrs. Warren Knox of New York State, and Mrs. W. Clay Meridith, who is also State President of Colorado, and came from Denver to attend. Pictured above, left to right, are our National President; Mr. Barber; Miss Quaintance Eaton, the Federation's National Opera Chairman, and Mr. Menotti, all jubilant over the enthusiastic reception given to *Vanessa*.

# A "DIFFERENT" CONVENTION IN SAN DIEGO

IN the spring of 1959 we shall make Federation history with a "different" National Convention. It will be the first time our Biennial is held in the west at the invitation of the entire Region. We are departing completely from tradition, also, in holding the convention in a city where we have no local federated clubs. Much of it will be out-of-doors in glamorous surroundings and warm sunshine. And it is going to be streamlined!

The interest and presence of every member will be needed if this venture is to be successful. Whether any convention succeeds or fails lies not only in adequate preparation, intelligent leadership and a distinguished program, but also in the degree of membership attendance: the number of delegates sent by clubs, and those loyal workers who take upon themselves the individual responsibility and pleasure of being there.

Such a milestone as the 30th Biennial Convention is an eloquent opportunity to test the significance of our work and to re-appraise it in terms of *cooperation*. It will be a challenge for us to demonstrate to an unfederated area the dynamic impact of our organization on the musical life of the nation, and our pride in the Federation. From north, south, and east we must join the western delegation, offering it strong moral and financial support for a large and effective meeting.

The convention chairmen are two brilliant leaders of the west who in length and quality of service have achieved high seniority, Mrs. Charles H. Pascoe and Mrs. Helen Crowe Snelling. An enthusiastic, capable National Committee is assisting them. An outstanding Local-Regional Committee has been named which promises full collaboration. The stage is set. Come and play your part in an exciting, colorful drama of NFMC production!

We have recently spent a week in San Diego. For beauty of surroundings, perfection of climate, and wealth of facilities, it is a city unsurpassed. It is alluring, romantic. There are innumerable ways in which whole families can spend blissful vacations here. The most enticing tours are offered, too: to Hawaii, to Mexico, to the many wonderspots of California.

An unbelievable wealth of fine music is also available in the southwest. We have never experienced a more inspired performance of Beethoven's Ninth Symphony than the one we heard by the Los Angeles Symphony Orchestra and the Robert Wagner Chorale, Edvard Van Beinum conducting. We also went to Charles Haubiel's delightful opera, *Sunday Costs Five Pesos*, and to an enchanting children's opera, *The Five Hundred Hats* by the Sutro School, all within twenty-six hours!

We believe that the convention program will be superb, western hospitality genuine, and southern California the perfect place for the National Convention and the longed-for vacation trip. Let's have a caravan to the land "where springtime never ends."

Vera Wardner Dougan

*President*

*Principals in the Festival of Two Worlds: l. to r., John Butler, dance director; Thomas Schippers, musical director; Gian-Carlo Menotti, the founder, and Jose Quintero, drama director.*

# Festival of Two Worlds

**By GIAN-CARLO MENOTTI**

It has always been my dream to organize a unique festival of all the arts where I could give to the many young and brilliant talents I have encountered in America a chance for international recognition. For generations European artists, both famous and unknown, have come to America to display their talents. They have always been welcomed with eagerness. The picture is quite different when it is the turn of the American artist to make himself known abroad. In all fields, but especially in music and painting, Europe has shown a strong resistance and scepticism toward its rich cousin. Artists who already have a considerable reputation here continue to be practically unknown abroad, and unless an artistic center is built there which will be specifically sympathetic to them, the situation will continue to be hopeless.

In spite of the wealth of brilliant voices to be found at present in this country, it is still difficult for American singers to be heard abroad. But the situation is not only confined to the art of singing. American painters and stage designers are practically unknown in Europe. I believe, in fact, that the first American painter ever to be invited by La Scala to design sets was through my efforts when *The Saint of Bleecker Street* was done there last spring. As for American composers, their works are performed rarely and unwillingly. Being an Italian who has grown up and lived most of his life in America, I feel that I have a unique opportunity to organize such a project without giving to it the appearance of a political gesture or "American propaganda," a phrase that has become rather suspect to European audiences, at least in artistic matters. I feel great attachment and gratitude to this country which gave me my first opportunity to be heard. It is therefore my desire to form in Italy a yearly festival where, in a completely European atmosphere, young American artists will have a chance to make their debuts and be judged by an international body of critics. Rather than forming an exclusively American festival, I believe that such a project will become more effective if Americans find themselves in direct competition with their European colleagues in a truly cosmpolitan atmosphere.

* * * * * * * *

*The above is the beginning of an article which we asked Gian-Carlo Menotti to write for our magazine about his coming Festival of the Arts in Spoleto, which will bring more than 50 young American musicians and dancers and painters to Italy in June. At the time we asked for the piece, Mr. Menotti was frantic with the final rehearsals of "Vanessa," Samuel Barber's brilliant opera which had its premiere at the Metropolitan Opera on January 15 and for which Mr. Menotti was stage director, also wrote the libretto.* *(See Page 2).* *Menotti was*

*eager to tell our readers about his Spoleto Festival and obliging enough to set down these words one midnight. But at this point "Vanessa" claimed all his attention, and after the premiere he was off to Italy to make arrangements. Your editor cornered him one day backstage at the Metropolitan before his departure, and will take up Mr. Menotti's story as he told it to her:*

* * * * * * * *

Gian-Carlo Menotti seems to have a gift for success, and for being unafraid of new undertakings. His very first opera, *Amelia Goes to the Ball*, composed while he was still a student at the Curtis Institute of Music, was a big hit and is still frequently performed. So are his other operas: *The Medium*, *The Telephone*, *The Consul*, *Amahl and the Night Visitors*, to name a few. And confidence radiated from his slim figure that his new Festival in Spoleto, scheduled from June 5th to 29th of this year, will grow to five-weeks' duration in 1959 and will become a famous annual event.

"Spoleto is a charming hill town, outside the regular tourist track, halfway between Florence and Rome, near Assisi and within easy train journey from each," he told us. "We've arranged with the railroad so that you can attend a performance and still get back to Rome for a midnight spaghetti. And for those who want to stay over—well, there's a new little hotel, and I myself have just bought an old empty convent—so there should be enough room."

Most of all, Menotti wishes to do something for young people, and he noted that all of his directors are young and enterprising and on the fair side of 40. "Our music director will be Thomas Schippers, the young American conductor who's been making a success at the Metropolitan Opera and with the New York Philharmonic this year. Jose Quintero, who directed Eugene O'Neill's wonderful *Long Day's Journey into Night* and other O'Neill plays, will head the drama department. John Butler, whose choreography is well known, will head the dance division. The fine arts have been entrusted to Giovanni Urbani, young Italian critic and art historian, who has done a good deal to preserve and restore Italy's art treasures."

*A street scene in picturesque Spoleto, where Gian-Carlo Menotti, distinguished composer, will launch his "Festival of Two Worlds" in the coming summer.*

We asked Menotti whether the program had been set. "Indeed, yes." His face lighted with enthusiasm. "We are doing some exciting things. Think: when did you last hear a good performance of Verdi's *Macbeth?* We are performing that, with a young American soprano who has never appeared before on the professional stage. I've done this before, with Patricia Neway in *The Consul*, with Gloria Lane, with Virginia Copeland in *Saint of Bleecker Street*—all unknowns. Each time the young artist has proved a find.

"We're also going to give two new one-act operas, one *The Witch* by Lee Hoiby, an American from Wisconsin, the other by a young Italian composer.

"Our drama program in English will include the world premiere of Eugene O'Neill's *Hughie*, a one-act play which has not even been published. It was one of the last plays Eugene O'Neill wrote and Mrs. O'Neill has given it to Quintero for our festival performances. The program will also include the premiere of a new Thornton Wilder one-acter. From Paris, Raymond Rouleau will bring his troupe of young French actors in Daudet's *L'Arlesienne*, complete with the incidental music which Bizet wrote for the Paris premiere in 1872. John Butler will present an evening of chamber ballet and Jerome Robbins will do the choreography for a special evening of two new American works and Stravinsky's *Les Noces*. An evening of Italian theatre will be presented by 'I Giovanni' (The Young Ones), an experimental company from Milan.

"The music will be given in a 1000-seat nineteenth-century opera house which we were lucky to find in the town," he continued. "Spoleto also has a 300-seat seventeenth-century theatre, and we hope to keep them both going steadily. Anyone who comes to Spoleto for three or four days can see four different productions as well as some beautiful art exhibits by young American and young Italian artists."

"Although I'm a composer," he laughed, "I find I'm not so bad at raising money. I've managed to get enough together to insure our festival this year. Look," he rummaged in his pockets, "In the same mail today I received two checks. One was for $12,000 from one of the Foundations. The other was for $5.00 from my shoemaker.

"I am happy to have both. They will both help us to put on a memorable festival."

*Director David R. Robertson of Oberlin and Prof. Dr. Eberhard Preusser of the Mozarteum discuss the Oberlin-Salzburg plan.*

# Oberlin Conservatory Students to Spend Junior Year in Salzburg

***By EDWARD MATTOS, Professor of Pianoforte at Oberlin College***

JUST recently the country raised its eyes from the glossy magazines and for a moment stopped planning improvements for the automatic-super-matic washing machine. We noticed, to our horror, that in the astigmatic view that rushes toward supreme technical supremacy we had lost a great deal of the things that make technique something worth having. What had happened to imagination and to the genuine creativity that springs from a singing mind and heart?

The Oberlin Conservatory of Music is mindful of such values. Because of its unique set-up in being a professional school of music within the framework of a liberal arts college, it has long possessed the flexibility and a penchant for pioneering in areas forbidden to state schools and more academically constituted music departments.

**BIGGEST RABBIT**

The Conservatory faculty sat down as a corporate body, wrestled with itself in good Thoreau-New England-town-meeting fashion, and ended its long self-evaluation in September, 1957. The final act was in pulling out of its educational hat the biggest rabbit yet to be seen in professional training in the United States.

Oberlin joined hands with the Mozarteum in Salzburg, Austria (or, as it is known to intimates, Akademie fur Musik, und Darstellendekunst). Oberlin's music students will spend their junior year abroad, in Salzburg, not as a playful lark, but as a part of a planned curriculum, integrated and extended, making a sandwich that is educationally nutritious.

**"CORE" COURSE**

The curriculum as it now presents itself to the incoming student is simple in print and thrillingly involved in operation. The freshman will go into the "Core" course, in effect since the fall of 1954, a course aimed at building a strong foundation in music fundamentals, in achieving a measure of individual worth within the chosen field, in establishing a basis for counseling and selectivity in professional music. The "Core" course is composed of especially designed work in theory, music literature, applied study, and for the early resolution of state educational requirements. The student will enter his sophomore year with a designated major and a clearer plan for his future training. The third year is the Mozarteum year, the water music being sung by the schoensten blauen Donau instead of Lake Erie. The student returns to Oberlin for his senior year and his degree.

**A WISER GRADUATE**

He will, hopefully, leave the Conservatory wiser in what he knows, happier in what he has done, and most significantly, fresher by the exhilarating experience his undergraduate life has been. Underlining its moves by faith and good works the Conservatory did the extraordinary by abolishing all

degrees save for the Bachelor of Music with a designated major—this, in a specialized degree-happy academic world! The school also eliminated its graduate program, feeling its work was best directed to the undergraduate.

There is a note of the fairy tale in all of this, a note that is part of a long-lost chord. The whole thing, including a year of Mozart and blue trout, costs the student no more. The program is so integrated as to be practical proof that even in this parlous century educational life can be beautiful, after all. None of it carries the stigma of "progressive" education, but rather its stress is in the original approach (in music training) of learning by learning of a wider variety and choice within a liberal, extended framework. It is the frame that matters most in a time when frames are crumbling. Although this one is strong and emphatic, it is nevertheless flexible, custom-tailored to individual fit, and that is no small claim to make in a mass-directed society that falls into conformity all too easily.

**100 ADDITIONAL STUDENTS**

There is another strange and wonderful aspect to this story. Although Oberlin is embarking on a building program, one aimed primarily at the rejuvenation of the present plant, no new buildings as such are contemplated in connection with the Salzburg plan. At the same time the Conservatory will have room within its present facilities for approximately 100 additional students, a like number to the group in Salzburg each year. It involves no foreseen addition to faculty, no minor item in the horrifying prospect of the teacher shortage. There will be an additional income from students simply because there will be more students. Although some investment in equipment must be made to meet American student needs in Austria this investment is a comparative drop in the bucket as compared to a program expanding domestic facilities.

**A NEW ANSWER**

The Oberlin kind of professional education is one answer to the many problems facing American education. Oberlin's plan is daring, and it has given tangibility to vagueness. It has put a long-missing spotlight on the creative student. It is, more to the present point, a hopeful sign. We cannot present posterity with nothing but inconclusions. The questions raised by our age demand answers and solutions from out of our age. We can only hope that the Organized Man will disappear from the face of the earth, and that in his place there will emerge the Understanding Man. This is a man who is not just an engineer, a doctor, a physicist, but also a composer, a singer, and a piano-player.

*The Mozarteum in Salzburg, where Junior Conservatory students at Oberlin will attend classes next year. According to the Director of Oberlin Conservatory, David Robertson, the Mozarteum is one of the world's finest schools of music, so the opportunity for young musicians from the Ohio institution is practically unrivalled.*

*Thor Johnson, the Federation's Chairman of Symphony Orchestras, recently appointed to the U. S. Advisory Committee on the Arts.*

# Behind the Scenes in Music

•

## *This Month We Salute —*

## *Thor Johnson*

THIS is a versatile musician indeed. For the past 11 years he has been the dynamic and esteemed Music Director of the Cincinnati Symphony Orchestra. He has helped to create and has run four summer music festivals: the Mozart Festival in Asheville, N. C.; the Ojai Festival in California; the early Moravian Music Festival in Bethlehem, Pa. and in Winston-Salem, N. C., and the Peninsula Music Festival in Fish Creek, Wisconsin. He has served for the past three years as our Federation's Symphony Orchestra Chairman, in the American Music Department, and was most active in the Crusade for Strings.

Now he has been appointed by Secretary of State John Foster Dulles as one of only 10 members of a newly formed U. S. Advisory Committee on the Arts. Johnson is the only music representative on this committee, and therefore becomes the voice of all musicians of America in advising President Eisenhower and planning music's part in the international cultural exchange program.

Since the State Department appointment looks like a full-time, two-year job, Mr. Johnson decided to conclude his happy association with the Cincinnati Orchestra. But several other musical prospects still impend; this is clearly not a job which will tie him to a desk in Washington. The government has not forgotten what a goodwill ambassador he was in 1955 as co-conductor of the State Department-sponsored Far East tour of the Symphony of the Air, and will encourage out-of-country conducting. Thus, after he conducts the Ann Arbor May Festival he will fly to Formosa. There, he will conduct the Provincial Symphony Orchestra in Taipei, the capitol of Formosa, and then in a three-month tour of the surrounding country. Rest after that? Indeed not. He has a date in August to run the sixth Peninsula Festival at Fish Creek, Wisconsin, where the Federation plans a gala week-end, and where Thor Johnson plans some musical premieres. From Wisconsin, he flies to Iceland to tour with the National Symphony of Iceland on the mainland and through the Faroe Islands. In the fall he will join Northwestern's School of Music to become director of the University's orchestra activities—all this, while commuting regularly to Washington and his State Department job.

Strenuous? Yes, but not too strenuous for Thor Johnson, who is the energetic type. How did he get that way? Born in Wisconsin in 1913, he was the son of a Moravian minister, descendent of Norwegian seamen. He has been a conductor since he was a high school freshman, and never in the years since has he been without an orchestra. His entire baton training was received in the United States, all in public institutions except for two summers with Serge Koussevitzky, whose first pupil he was. After he was released from the Army in 1946, he was appointed conductor of the Juilliard School Orchestra. One guest engagement in Cincinnati brought him the appointment as Musical Director there in 1947, at the age of 34.

He feels strongly about the responsibility of the conductor to the contemporary composer, and has acted on his beliefs by presenting more than 120 premieres, half of them commissioned by him and his orchestra.

For years, Johnson has been known as America's busiest conductor. With his new government status, he is probably also the most influential.

# Musical Geniuses Are Great Lovers

**MOZART (1756-91) was the wonder child of Vienna. His letters are as full of his sparkling genius as is his music. Witness the following, sent to his wife, Constanze Weber.**

### MOZART TO HIS WIFE

Dearest Little Wife:

If only I had a letter of yours, too! If I were to tell you everything, what I do with your dear portrait, you would laugh a good deal. For instance, whenever I take it out of its confinement, I say "Gruess dich Gott, Stanzerl!—Gruess dich Gott, Spitzbub-Krallerballer-Spitzignas-Bagatellerl schluck und druck."* And when I put it back, I let it slip down by degrees, and say at the same time—Nu—Nu—Nu—Nu! but with a certain emphasis which this word of so many meanings requires, and finally quickly, "Good night, mousey, sleep soundly!" Now, really I believe I have written down something quite too stupid (for the world at least); but for us, who love each other so very dearly, it is not stupid at all. . . . Today is the sixth day that I am away from you, and bei Gott, it seems to me a year ago. . . . You will, I am sure, often be at pains to read my letter, because I write in haste, and therefore somewhat badly. Adieu, love, one and only,—the carriage is there—I cannot say, good luck; and the carriage is really there — . . . Farewell and love me always, as I do you! I kiss you a million times most tenderly, and remain eternally your tender loving husband,

*W. A. Mozart*

Dresden, the 13th of April, 1789
7 o'clock in the morning

***This is a nonsensical, caressing greeting, impossible to translate.**

**Ludwig von Beethoven (1770-1827), was burdened with the terrible cross of early deafness and a wildly violent temper. Bitterly disappointed in his love affairs, Beethoven still wrote some of the most movingly beautiful letters that the world has ever known. Who was the "Immortal Beloved" to whom some of these letters were addressed has never been established.**

### LUDWIG VON BEETHOVEN TO THE "IMMORTAL BELOVED"

My angel, my all, my own self:

Only a few words today, and that, too, with pencil (with yours). Only till tomorrow is my lodging definitely fixed. What abominable waste of time in such things—why this deep grief, where necessity speaks? Can our love persist otherwise than through sacrifices, than by not demanding everything? Canst thou change it, that thou art not entirely mine, I not entirely thine? Ach, Gott, look into beautiful nature and compose your mind to the inevitable. Love demands everything and is quite right, so it is for me with you, for you with me—only you forget so easily, that I must live for you and for me—Were we quite united, you would notice this painful feeling as little as I should. My journey was terrible. I only arrived here yesterday at four o'clock in the morning; as they were short of horses, the post-chaise went by another travel-route, but what a terrible one; at the station, one before last, I was warned about driving by night, was told to fear a wood, but that only tempted me—and I was wrong, the carriage could not avoid breaking down on this terrible road, bottomless, an ordinary country path; without such postilions as I had, I would have been thrown out there on the road.

Esterhazy had on the other ordinary road to bear the same fate with eight horses that I had with four. However, I felt somewhat pleased, as always, when I survive something luckily. Now quickly, to the inner from the outer; we shall probably soon meet, even today I cannot communicate my remarks to you, which during these days I made about my life—Were our hearts close together, I should probably not make any remarks of that kind. My bosom is full, to tell you much—ach! there are moments when I find that speech is nothing at all. Brighten up—remain my true and only treasure, my all, as I to you. The rest the gods must send, what must be for us and shall.

Your faithful,
*Ludwig*
July 6th, morning

**Robert Schumann (1810-56), the composer of tender, simple songs, was a sensitive and sincere human being. Desperately in love with Clara Wieck, his future wife, he wrote the following frantic letter about her father's objections to their proposed marriage:**

### ROBERT SCHUMANN TO CLARA WIECK (LATER HIS WIFE)

The interview with your father was terrible . . . Such frigidness, such disingenuousness, such deviousness, such contradictions—he has a new manner of destruction, he stabs you to the heart with the handle of the knife. . . .

What now then, my dear Clara? I do not know what to do now—not in the slightest. My wits are going to pieces here, and in such a frame of mind one can assuredly not come to terms with your father. What now then, what now then? Above all, prepare yourself, and do not once allow yourself to be sold. . . . I trust you, oh, from all my heart, and that is what upholds me. . . . But you will have to be very strong, more than you dream of. Did not

*(Continued on page 36)*

# Berkshire Adventure

*By LOUISE A. CHILD*

THE snow had freshly fallen one Saturday last winter, laying a white carpet from either side of the road all the way to the tops of the Berkshire Hills. Matching my own mood for a day of adventure, the old car seemed pleased to make virgin tracks in the landscape as I drove north.

Abruptly the silence was shattered by a shouting boy, then another, who chased the first one directly into the path of my car, and caught him there. I pulled the squealing emergency brake within a foot of their straining backs, and climbed out. The car, I noticed, had stopped near a wide roadway marked by gray stone posts. No gates barred the way, and inside at some distance, half a dozen sleds, spilling over with more boys, were flying down a hill.

The two youngsters in front of my car untangled and stood up, shaking off snow.

"What is this place?" I asked. "A school?"

"Yeah, it's a kind of a school," the bigger one answered. He looked about 13 and his accent suggested a city alley rather than a Berkshire road.

The little one, who had been looking my car over with a professional air, spoke up. "Dis place is for guys de judges send up," he said with a wave of his mitten. He reached the mitten out to me. "C'mon, Mister," he ordered, "I'll show yez."

I took his wet little paw and followed him through the gate. Through great snow-covered trees, I could see a few low buildings ranged about the base of the mountain. My two friendly companions led me toward a red brick cottage, and pulled me to a white door bearing the marks of many small fingers.

"Mom likes visitors," said the older boy.

"Mom?"

"She's a lady who takes care of our cottage. All the boys live in cottages. And Pop lives here too." He pushed in the door. "Mom!" he shouted.

A young woman halfway upstairs turned, smiled at us and came down. "Yes, Hank," she said. "Take off those wet things right away, both of you," and the boys clattered away.

I explained my informal arrival, and she led the way to an armchair near an open fire. "My name is Gladstone. I'm glad you stopped in," she said.

"The smaller youngster told me that the boys are sent up here by judges," I ventured.

"Oh, yes," she said. "Butch knows that first-hand. He was sent to the Farm by a Children's Court judge in Boston for breaking into a store with an older gang. But he's coming along nicely now."

"How can you tell?"

"Well, for one thing he has stopped lying—my husband and I know that, for sure—and he has become so absorbed in auto-mechanics that he doesn't have time to get into trouble. Better watch your car. He'll want to find something wrong with it."

She poured me a steaming cup of coffee. "What about Hank?" I asked.

"Hank was in a different kind of trouble. He was desperate at home—most of these boys are, though—and all he could think of to do was run away."

"He could run away here," I asked, waving in the direction of the gateless entrance.

"So could all of them," she said, "but usually they don't. Hank doesn't want to any more. He's decided to be a musician."

"You have music here?"

"Oh yes, 73 boys signed up for music this year. Singing, piano, or orchestra." She rose, a motherly young figure in her gay cotton dress and sweater, and stirred the fire until it crackled. "I don't know what it is about music," she said. "A well known leader in the delinquency field addressed the staff here one time and I always remember something he said. 'If you can't do anything with a group of difficult boys, sit down at the piano and start playing. Play a song they know. Little by little, the noise will die down and one by one they will edge toward the piano. After a while you are surrounded by singing boys, and you wonder where the delinquency went.'" She laughed. "Luckily for us—and we've been in some rough spots with these lads—my husband plays the piano, and we have often used that man's advice."

"Then you think music is a cure for delinquency?" I asked.

"Oh, no, it's not as simple as that," said Mrs. Gladstone. "There isn't any one cure-all for delinquency. These kids need a great deal of understanding—call it love if you like—which they never had at home. Then they need barriers of behavior that you stick to—call that discipline. Then they need to develop an ability or a talent. Some of them like music, some carpentry or printing or shop or cooking or farming. We have all these things here—but I always think there's something special about music."

I was warming to this young woman. "Tell me, have you ever had a boy for whom music *was* a cure-all?"

"Oh yes, our Hank comes close, the one you met—and of course there was Nicky. Nicky was wonderful—"

The outside door burst open and a dozen boys catapulted into the house, causing a din I hadn't heard since schooldays. "Mom!" they cried, in high

*The boys of the Berkshire Industrial Farm find joy and comradeship when they gather around the piano.*

voices and low, following up with a hundred demands. "You know," she said as she rose and excused herself, "we try to do things on schedule at Berkshire Farm, but somehow buttons don't fall *off* on schedule."

I drank my coffee and waited patiently.

Hank came running into the room. "Mom said I could show you my new violin," he said, holding the instrument out to me with pride. "Mr. Goble says if I practice every day I can try for the orchestra in the spring."

"Aw, come on, Hank!" shouted my friend Butch, his head in the door. "We're going over for lunch." Hank laid the violin carefully on the piano, grinned at me and fled.

The cottage lady closed the door behind the last boy and looked at me. I rose. "I know I'm being a nuisance," I said, "but won't you just tell me about Nicky?"

"You're not a nuisance at all," she countered. "It's just that these terrible cherubs keep me so busy.

"Nicky was here when I first came. He was a big boy, in top physical condition, and bright, too. But he distrusted everybody, including his father and stepmother—and maybe with reason there, I don't know. Nobody could get along with him. His stepbrothers and sisters irritated him, and the cousins he had tried living with wouldn't keep him."

"So the court sent him here?" I asked.

"Yes, and as soon as he got here," said Mrs. Gladstone, "he began putting on an act."

"I suppose you had to knock that out of him?"

"Heavens, no," she cried. "The boy was born for the stage and we encouraged him. The important thing for him was to learn that when you put on an act, it should be on the stage with an audience. Nicky was very talented—he recited poetry, he was a natural M.C., but mostly he was musical."

"How did you find that out?"

Mrs. Gladstone rose, put Hank's violin carefully in a case and sat down. "Well, Nicky told me that it all started when he was in bed the very first night at Berkshire Farm. He was lying there planning to run away, when he heard in the distance the strumming of a guitar. Next day he hunted up the guitar player and soon after that we had him taking lessons. Nicky had a fine voice, too, so we taught him to sing. Then he became a wizard at the harmonica. We dressed him in a swallow tail coat and plug hat and he took part in all kinds of musical acts. This satisfied him so much that some of his hostilities began to wear off. People liked him, and when he grew older he began to get professional offers. We did our best with him here—but we never dreamed he would be famous."

"Famous?" I echoed.

Mrs. Gladstone told me his name. It was a name I had seen on many record albums, a voice and a guitar I had heard on network television.

I rose to go. "And the end of the story, Mrs. Gladstone? Is he happy ever after?"

Mrs. Gladstone took my hand in farewell. "I think he must be. The misbehavior disappeared and he is certainly making a career of what he loves best to do, making music."

I thanked her and started for my car. The story corroborated my theory. Nicky had begun to build a career in music, and music, in its magical fashion, had begun to build a man.

When I reached my car, I found that Butch had polished the windshield, repaired the ignition, partly filled the tank and was now starting to drive it away. I pushed him affectionately out of the car, thanked him and drove off, hoping this was not my last visit to Berkshire Industrial Farm at Canaan, New York.

After all, the best part of this story is that it is all true.

# "Time Magazine" Hails "A Singing Land"

*In the post-World War II period, America has experienced a massive awakening to the world of music, said* Time Magazine *in a recent survey. The U. S. is producing more music and spending more for it than the rest of the world put together. Operas and orchestras by the hundreds, musicians by the thousands, instruments by the millions and blowing over it all, almost defying measurement, rising above the sound even of America's engines, is the wonderful relentless, whirlwind of recorded sound. We quote below some of* Time's *figures and comments. You are part of this musical scene. Do you agree with this vista?*

*Who Is Listening?* "Sometimes the music boom seems less a cultural awakening than a mammoth assault of indiscriminate sounds on the public. Music in wild profusion volleys forth from phonographs, radios, television sets, jukeboxes. Piped music ushers untold thousands of Americans into the world (hospital delivery rooms), through it (garages, restaurants and hotels), and out of it (mortuary slumber rooms). Millions open their eyes to it, wrap themselves in it as they drive to work, turn out goods and services to a brisk production-boosting beat. (Overall stitchers in a Colorado plant stitch 10% faster to *Ain't We Got Fun?*)

*Musical Boosters.* "A great part of the upsurge in music interest has come from the smaller cities and towns, which support nearly a thousand amateur and professional symphony orchestras plus masses of chamber ensembles, choirs and opera groups. Among them, they perform more of the standard repertory and give premieres of more new works than all the orchestras and opera houses of Europe. Most of the smaller orchestras are now led by U. S. born conductors, and the orchestras are no longer the playthings of individual philanthropists. Even in dollar-dizzy Dallas, the symphony campaigns to get a larger slice of its support from $5 contributors. Most orchestras, notably including Washington's National Symphony, give youth concerts—a total of 72 by this orchestra alone in 1957; the New Orleans Symphony plays on Mississippi River boat rides, and the San Antonio orchestra often performs in a brewery.

*Play It Yourself.* "Critics used to fear that professionally packaged music, plus the flood of LP records, would put an end to amateur music. However, twice as many Americans (some 28 million) now play musical instruments as did 20 years ago; roughly 8,000,000 children are playing musical instruments in schools. The industry reckons that it will gross $470 million from musical instruments and sheet music in 1957.

*Pros and Amateurs.* "Today there are thousands of musical families and groups that give the week-end instrumentalist a chance to play anything from bop to Bartok. Madison Avenue admen get together to play 1920's jazz. Menninger Foundation psychiatrists play Bach. In Chicago, some Northwestern professors formed a combo called "The Academic Cats."

"More serious-minded amateurs have organized themselves into the Amateur Chamber Music Players, an outfit founded by an Indianapolis incinerator salesman; the group lists the names, addresses and self-appraised musical ability of its 3,500 members all over the U. S. and in some foreign countries.

"Many critics think this is invigorating for American music. But the situation is not all rosy. While some amateurs work their way toward the pro ranks, a lot of pro musicians are unwillingly drifting toward amateur status. One of the depression pockets in an otherwise zooming boom: the U. S. keeps turning out more skilled instrumentalists than it can employ in their own lines. At best, only about a third of the band and orchestra men in the country make the bulk of their living playing.

"Paradoxically, the biggest factor causing musical unemployment in the midst of an unprecedented musical boom is also the factor that triggered the boom—musical automation.

*Assembly-Line System On A Big Scale.* "The LP record and hi-fi are to U. S. music what the assembly-line was to the U. S. industry. In 1947, the last year of the pre-LP era, the industry sold more 78-r.p.m. records than it ever had in its history. Within two years the entire industry had begun converting to microgroove—LPs (33 1/3 r.p.m.) for classical music and the 45 r.p.m. disks for pop music. In the fevered heat of record production, the phonograph industry opened like a swampland plant. The number of phonographs owned in U. S. homes has risen 37% in the last five years, to an estimated 30 million this year. There are roughly 2,000,000 hi-fi rigs scattered about the country today.

*What of the American Composer?* "Whatever he turns out, he is more than likely to get at least a first hearing. With dozens of award committees poring over scores, no real talent is likely to go undetected. The modern composer's most serious trouble has often been a barrier of strangeness between himself and his listener. In odd ways and places, the barrier shows signs of breaking down. Composer William Schuman, who is also president of Manhattan's Juilliard School of Music, recalls the shock of recognition he felt as he walked by an Atlantic City bar to hear first a few strains of his own *Undertow*, then a bit of his Sixth Symphony, and finally a snatch of his *Credendum* issuing through the door. When he stopped in for a beer, he discovered that his music, gunned up electronically and chopped into scene-size bites, was being used as the accompaniment for a TV drama.

"Serious music that is suitable for a thriller, or a saloon, may not be a bad omen for the future."

# In the Federation Spotlight

### MARION ROUS HAILED BY CARNEGIE HALL

*Marion Rous*

RECENTLY Marion Rous, pianist and musicologist, who has served our Federation as a member of the *Music Club Magazine's* editorial board and as Chairman of various committees (currently the Committee on Adult Music Education), was hailed by Carnegie Hall at the opening of the 25th year of the lectures she has delivered there. For nearly a quarter of a century, her informal discussions of the current Philharmonic programs have stimulated interest not only in the concerts, but in the field of music generally.

These lectures, animated by musical illustrations and anecdotes, reflect Dr. Rous' research and musical knowledge and wit. Presented on Friday mornings, each one serves both as a critical review of the Orchestra's Thursday evening concert and a discriminating preview of the Friday afternoon concert.

Marion Rous made her national debut as a pianist before the Federation's Biennial at the Mac Dowell Colony, Peterborough, New Hampshire, in 1919, playing a program of 20th century compositions entitled "What Next in Music?" Her New York debut in 1924 at the old Aeolian Hall was followed by many recital tours through the United States.

Miss Rous first conceived her *Philharmonic Forecasts* under the stimulus of Toscanini's Beethoven and Brahms cycles with the Philharmonic in 1933. Perhaps the best tribute to her talents is the fact that so many of her subscribers return year after year, knowing that her versatility and knowledge will enrich each year's concerts.

Since 1948, Marion Rous has been Preview Lecturer for Chautauqua's summer season of concerts and operas. For the summer schools at Chautauqua, she offers courses in Music Literature, based on a background of the humanities.

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### UTAH COUNCIL OF WOMEN ELECTS EDNA JOHNSON TO "HALL OF FAME"

*Mrs. Frank A. Johnson*

It was a pleasure to note that our Mrs. Frank A. Johnson, past president of our Utah Federation, was recently elected to the Hall of Fame of the Salt Lake Council of Women. She was one of seven women so honored for their unselfish contribution of time and energy for the betterment of the community.

Mrs. Johnson was the only representative of the music field so honored. And indeed, her endeavors to encourage appreciation of good music in Salt Lake have borne rich fruit. An accomplished musician, she has given programs of grand opera all over the state, has helped organize children's music clubs and has been a supporter of talented young people for many years.

Mrs. Johnson has long been a member of the Vocal Department of the University of Utah music faculty. She has her roots at the University, being herself a graduate of the University of Utah, and having five daughters who are also graduates, as well as musicians in their own right. She has given a lifetime of service to the Federation. She was for many years a member of the National Board of Directors, for four years Western Regional Vice President, has held several important chairmanships, and until recently represented the Western Region on the National Publicity Committee. Perhaps Mrs. Johnson's greatest single contribution to the organization, however, was as Local Chairman of the Salt Lake City Biennial in 1951, which has to date attracted the largest attendance of any convention in Federation history. There, working with the present National President, Mrs. Dougan, who was National Program Chairman for the convention, she coordinated hundreds of details with superb efficiency and unfailing good humor.

In addition to endless hours of work for the Federation Mrs. Johnson has also given tremendous financial aid. No wonder that she is one of our most beloved Federation members.

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### SIDNEY HARTH RANKING WINNER IN THE WIENIAWSKI CONTEST

Mrs. Rutherford Hoppe, President of the Kentucky Federation, did a bit of research for us, and tells us of the accomplishment of young Sidney Harth of Louisville, who was the only American to enter the Henri Wieniawski Violin Contest in Poland this year. He came in second in the difficult international contest, losing to a Russian girl by a fraction of a point in a score system that involved something over 400 points for each of them. At that, the decision was contested. The people of Warsaw seemed to back one displeased judge, who walked out in high dudgeon. Playing the next day with the Warsaw Symphony Orchestra, young Harth drew a five-minute ovation. He came home bringing more than $1,000 in prize money.

*(Continued on page 22)*

# We Welcome Many New Special Members Including Governor Hodges of North Carolina and His Wife

*By DOROTHY COOLIDGE, Special Members Chairman*

**NEW LIFE MEMBERS**

Mrs. Henry C. Broaddus is a native of Texas and lives in Abilene. She studied piano at an early age and won several scholarships. Her further study was in Chicago, where she majored in singing and attended both the Chicago Musical College and the American Conservatory, which gave her a Bachelor of Music degree and a Master of Music. She has always been a member of a music club in places where she has lived.

*Mrs. M. A. Grisham* of Abilene, Texas, has been generous in taking a new Life Membership and in giving one to her talented daughter, Mrs. Josephine G. Hall of Dallas. Mrs. Grisham writes of having studied violin at an early age and continuing to study after her marriage in order to create more music interest in the home for her two daughters. This has resulted in a remarkable career as violinist and pianist for her daughter, Mrs. Josephine G. Hall. She gave a Bach recital at 13 and took first place in both piano and violin the same day at Dallas, at a contest sponsored by the Texas Federation of Music Clubs. She has appeared in many solo recitals on both instruments and as violin soloist with the Houston Symphony Orchestra. She was concert mistress for the Southern Methodist University Orchestra for two years and is anticipating an appearance in February with the Abilene Music Guild. What a mother and daughter combination!

*Mrs. Luther A. Beene*, a dramatic soprano of Shreveport, Louisiana, studied voice at the Bush Conservatory in Chicago. She taught Public School music, directed choirs and has appeared as soloist with choirs and symphony orchestras, as well as giving recitals. She organized the Haynesville Music Club in 1926 and federated with the National Federation of Music Clubs before there was a State organization. She was one of the founders of the Shreveport Symphony and is counselor for the Shreveport Youth Symphony. She is a former President of the Music Forum of Shreveport and has served as President of the Louisiana Federation for four years — 1941-1944; also served as Dixie District President for two years and is now serving as National Board member from Louisiana.

*Mrs. Earl A. Bartholomew* of Birmingham, Michigan, tells of her early life in Missouri. Here her great love of music was begun and fostered through records played upon one of the first three Victor phonographs sold by a Kansas City music store. When the family moved to Oklahoma, she began her formal study of music at the Oklahoma College for Women. She later was graduated from the University of Oklahoma with a degree in voice and Life Certificates in public school music and piano. After her marriage to Mr. Bartholomew, who was an instructor in the Engineering School at Harvard, she lived in Cambridge, then New York, and in 1934 moved to Birmingham. She is past president of the Birmingham Musicale; she sings in the Christ Church Choir at Cranbrook and has been active in all community music activities. She has a married son and daughter and it is interesting to note that the son is now working on his Ph. D. in music at the University of Michigan.

A dream has come true for the Federation! Our new Life Member from Illinois is *Mary Catherine Rust* of Wilmette. She is only 16 years old and is the president of the North Shore Junior Music Club. We believe her to be the youngest Life Member in the National Federation today and probably the youngest Life Member we have ever had. She successfully demonstrates the final goal for our Special Members, a permanent membership, but by becoming a Life Member at this early age she has jumped several intermediate classifications.

Kansas sends us *Mrs. O. H. Cunningham* of Chanute, the president of the Kansas Federation of Music Clubs. Space does not permit the listing of her long and enthusiastic services for the National and Kansas Federations. Some of these have been field organization work for Junior Festivals and State Chairmanships of Extension, Special Memberships

(*Continued on page* 21)

**Since Governors of States are not in large numbers affiliated with our Federation, we take particular pride in welcoming one who is not only the distinguished Governor of North Carolina, but an enthusiastic patron of music and art, to Special Membership in the National Federation of Music Clubs. The Hon. Luther H. Hodges and Mrs. Hodges have just accepted the invitation of our State Extension Chairman in North Carolina to become Special Members, and have paid their dues through the Raleigh Music Club.**

**Governor Hodges, who was Lieutenant Governor, succeeded to the Governorship in 1954, on the death of the former Governor. He was re-elected Governor of North Carolina in 1956. He has had an active campaign for raising the economic level of the state through increasing manufacturing and introducing modern business methods into government. He and his wife have always been interested in music and he has attended several State events. In 1957, he was the first Governor in our nation to proclaim February "American Music Month" in North Carolina.**

# Come to Our Biennial at San Diego, California April 20 to 28, 1959

By HELEN CROWE SNELLING, Local Chairman

*In one of the most picturesque cities on the Pacific Coast we shall hold our 1959 Biennial. Above is a glimpse of San Diego's lovely harbor.*

STROLL through the streets of California's first settlement — a cluster of houses, built under the shadow of Presidio Hill in 1769. You can still walk through the gardens as those early senoritas must have strolled, see the house where the heroine of Helen Hunt Jackson's novel *Ramona* was married, and the famous historical buildings of the Old Town. The reconstruction will make you feel that you are moving through history, warmed by the sun as those early settlers were warmed. The hilly streets, the shady palms, the friendly plaza—these are the same as they were in the famous Old Town.

But San Diego, in its present day life, is a thriving and energetic city located on a lovely Pacific harbor. Our Pacific fleet is frequently based here, and from here the Jupiter and other missiles give the 20th century touch.

The famous 1,400 acre Balboa Park, located in the heart of the city, will be the site of our convention. The Pavilion, seating 3500, will be the scene of our opening Festival and Parade of the States. Our Choral Concert on April 24th will be held at the Ford Bowl. Several outdoor theatres, fine examples of Spanish Baroque architecture, will make it possible for you to enjoy the California sunshine and yet hear our Young Artist Auditions.

Nearby are breathtaking views of the Pacific, flower shows and art marts. We urge you not to come alone, but to make a vacation out of your trip and to bring your husband and family. This will be a family Biennial. Besides our fine musical program, they can enjoy deep-sea fishing at nearby Mission Bay, the sights of the San Diego zoo, famous La Jolla, Disneyland and Knott's Berry Farm. All are within short distances.

The famous old hostelry, the Hotel U. S. Grant, will be our headquarters, for meetings and workshops. In addition, members will stay at the San Diego, the El Cortez, and other downtown hotels.

**A HUSBANDS' DINNER PLANNED**

Note to Husbands: You will be honored as never before. A special Husbands' Dinner, featuring some witty husband-speakers, will be held on Monday, April 27th. Eli Weston is chairman of the occasion, and Ron Dougan is honorary chairman. (Wives will be allowed to attend, too.)

We will tell you in a later issue about the notable program. Right now we want to stress the glorious locale that has been picked for our Biennial — a real vacation spot. There have been only a few Biennial Conventions in the Western Region — and this one offers not only great music, but the scenic beauties in which California abounds. This is a great place to hear America singing!

*(Continued on page 22)*

# From the Reviewing Stand

*By SIGMUND SPAETH, NAOMI REYNOLDS, QUAINTANCE EATON*

## THE LATEST IN MUSICAL FILMS

***Reviewed by SIGMUND SPAETH***

*Bonjour Tristesse.*—Jean Seeberg proves herself a better Parisian jeune fille than a sainted Joan of Arc in this film. David Niven bears the burden of making an amoral life attractive, and Deborah Kerr overcomes the handicap of being an essentially virtuous woman in the free-wheeling surroundings of the Riviera. Georges Auric's score gives the picture its chief importance.

*The Brothers Karamazov.*—Bronislau Kaper's music for this great film is worthy of its material, but the picture would be impressive in any case on the basis of acting, direction, photography and story. With a cast that includes Yul Brynner, Maria Schell, Claire Bloom, Lee J. Cobb, Richard Basehart and other stars, how can you go wrong? Even Marilyn Monroe is not seriously missed. Here is a heartening reminder of the true art of the screen.

*Beautiful but Dangerous.*—This is supposedly the life of the famous singer and beauty, Lina Cavalieri, portrayed by Gina Lollobrigida, with the assistance of Mario Del Monaco, Vittorio Gassman and others. Miss Lollobrigida obviously does not do her own singing, and the Monaco voice is rather badly dubbed in for the tenor. In fact, the whole picture suffers from this defect. Robert Alda plays the villain, and the climax shows Cavaradossi actually being shot to death in the last act of *Tosca*, a consummation sometimes devoutly wished by opera fans. It is a terrible picture.

*Desire under the Elms.*—Again the motion picture justifies itself as a form of art. The shattering O'Neill play has been translated into a powerful film, with magnificent performances by Burl Ives, Anthony Perkins and, strangely enough, Sophia Loren, who at last proves herself something more than a symbol of sex. Elmer Bernstein's music is enormously helpful.

*The Goddess.*—Virgil Thomson here shows that he can write music in a folksy style, with considerable suggestion of a real American idiom. Paddy Chayefsky has written what is in effect a TV serial, portraying various stages in the life of a movie star whose morals are a blank. Kim Stanley gives an astonishing performance in the leading role, but seems a bit too nice a girl to act that way. Betty Lou Holland almost steals the show as her mother. Lloyd Bridges exhibits a muscular torso, but Steve Hill is handicapped by having to recite some rather stilted lines. Will Paddy ever write another *Marty*?

*Jamboree.*—This is the picture that was being shown in a Buffalo theatre when teen-agers rioted and stabbed an usher and several customers. It is a disgraceful exhibition of "Rock 'n' Roll," with reputable disk jockeys introducing a series of performers, each of whom seems determined to outdo Elvis Presley in a leering, whining, moaning suggestion of sexual experience. The intent of the film is unmistakeable, and its effect is apparently automatic.

*Merry Andrew.*—Here is the funniest picture Danny Kaye ever made, and perhaps the funniest of all time. His adventures as a school teacher and excavator of Roman tombs are consistently hilarious, with a circus thrown in, headed by the Metropolitan basso, Baccaloni. Mr. Kaye manages to teach his pupils mythology through a lively song about the great god Pan and mathematics by way of a musical setting of the "Pons Asinorum." Johnny Mercer provided the sophisticated lyrics for such songs, with tunes by Saul Chaplin. Highly recommended!

*Father Panchali.*—The spirit of India rules this fascinating screen presentation of Edward Harrison, with a realism that is at times almost unbearable. The music of the great Indian composer, Shankar, adds enormously to the effect of the film. All the players are remarkable. This one should not be missed.

*Seven Hills of Rome.*—Mario Lanza still sings loud and occasionally soft. His voice actually sounds better than ever, although his acting and his figure have not noticeably improved. Here he is handicapped by a rather silly story, which luckily includes a helicopter ride over the Eternal City. Marisa Allasio is introduced as a buxom Italian heroine, and the songs run the gamut from Tin Pan Alley to the classics, including imitations of such contemporary rivals as Dean Martin, Perry Como and Satchmo Armstrong.

*The Story of Vickie.*—This German picture, badly dubbed in its dialogue, pretends to tell the inside story of the youthful Queen Victoria and her conquest of Prince Albert. Aside from a charming performance by Romy Schneider as the heroine, there is not much to be said in its favor. Musically its chief interest lies in the introduction of the junior Johann Strauss, playing his own waltzes. The only trouble is that the other characters seem unable to count three-quarter time.

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## THE LATEST IN RECORDS

***Reviewed by SIGMUND SPAETH***

A Basic Library of the World's Greatest Music has just been released, with co-operation from the new National Committee for the Musical Arts, headed by Alec Templeton, with Quaintance Eaton as executive secretary. The complete series will total 24 al-

bums (48 sides) on 12-inch LP discs, each supplied with an authoritative Listener's Guide and illustrated biographies of the composers represented. The first album contains a Suite from Bizet's *Carmen*, the Introduction and March from Rimsky-Korsakov's *Coq d'Or*, part of Rachmaninoff's second Piano Concerto and the Dukas *Sorcerer's Apprentice*. Performing artists are not named, but are all obviously of the highest quality.

A novelty in the RCA Victor list is a set of songs by Richard Rodgers, sung by Mary Martin with the composer at the piano. Columbia presents new recordings by the popular pianist, Erroll Garner, following his triumphant European tour. His latest album offers orchestral accompaniments conducted by Mitch Miller.

Paul Creston's *Dance Overture*, commissioned by the National Federation of Music Clubs for the Miami Biennial, is now available on Composers Recordings, with Alfredo Antonini conducting the Oslo Philharmonic Orchestra. The same album contains Herbert Haufrecht's *Square Set*, Wells Hively's *Summer Holiday* and a "ritual symphony," *La Macumba*, by Pedro Sanjuan.

Mercury's interest in American music continues with a recording of Charles Ives' Third Symphony and *Three Places in New England*, Howard Hanson conducting the Eastman-Rochester Symphony Orchestra. Among other Mercury releases are Prokofiev's Suite from *The Love for Three Oranges* and *Scythian Suite*, played by the London Symphony Orchestra under Antal Dorati.

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## WHAT RADIO AND TELEVISION HAVE TO OFFER

***As reported by NAOMI REYNOLDS***

THE sell-out tour of Marian Anderson, one of the most celebrated of living artists, through Korea, the Philippines, Vietnam, Burma, Thailand, Malaya and India as depicted on Edward R. Murrow's *See It Now*, is still of especial note since the film itself is to be made available to music clubs and to schools throughout our land. This telecast marked the third time that *See It Now* cameras have followed an American artist on a tour of foreign lands. On December 2, 1956, the series presented *The Secret Life of Danny Kaye*, (since rebroadcast), based on Kaye's unprecedented tour of 10 nations as goodwill ambassador for UNICEF; and on December 13, 1955, viewers saw the European tour of the tremendously popular Louis (Satchmo) Armstrong. *The Lady from Philadelphia*, as the Marian Anderson film is titled, will surely be re-broadcast and if you missed it, you will be doing yourself a favor to view this unusual production. CBS plans to make prints available soon at a small rental fee.

The *Hansel and Gretel* show scheduled on NBC-TV and Radio Sunday, April 27, 5:30-6:30 P.M., CST, will be a tremendous production. Stars include Barbara Cook, Rudy Vallee, Rise Stevens, Jack Whiting, Hans Conreid, Shai K. Ophir and Sandra Lee. Miss Cook, who will be Gretel, currently is appearing on Broadway in Meredith Willson's fabulous *The Music Man*. (Meredith Willson has served as one of your reporter's judges on many Young Artist Auditions and also when John Browning won the Golden West District contest on the Steinway Awards competition.) Glenn Osser will be music director for the musical and the choreographer will be Onna White, who is receiving praises daily for her dance patterns in *The Music Man*.

The 499th and 500th complete opera broadcasts from the stage of the Metropolitan Opera House were presented Saturday, February 8. A broadcast highlight was the American radio debut of the great German soprano, Inge Borkh, in the title role of *Salome*.

Leonard Bernstein opened the first hour-long New York Philharmonic Young People's concert (CBS-TV Saturdays, 12:00-1:00 P.M. EST) with a dissertation on "What Does Music Mean?" The aim of the television programs is to encourage young people to listen to music for its own values—to depend less on stories, pictures, dances and other accouterments to make music understandable and enjoyable. Bernstein is already popular with viewers for his outstanding *Omnibus* programs on jazz, on conducting an orchestra, on musical comedy and on the classics.

Many outstanding new works are being premiered this season by the New York Philharmonic Orchestra over CBS-Radio (Sundays 3:00-4:30 P.M. EST) under the direction of the energetic composer-conductor Bernstein. These include the American radio premiere of Shostakovich's Piano Concerto No. 2, in which Bernstein also appeared as soloist; the radio premiere of Harold Shapero's *Credo*, which was commissioned by the Louisville Symphony Orchestra; the late Austrian composer Anton Webern's *Six Pieces for Orchestra* Opus 6, and Alexei Haieff's Ballet in E, which was also written as a Louisville


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Orchestra commission. Martin Agronsky interviewed Bernstein on his NBC-TV program *Look Here*, which originated from Bernstein's New York apartment. Agronsky called Bernstein a "20th Century Renaissance Man," because of his rare talents as composer, conductor, pianist and TV musicologist.

A new popular ballad, *Everlasting Love*, based on a theme from music for a chapter of the *Twentieth Century* series over CBS Television was composed by George Antheil. He has composed several scores for this series, as well as music for more than a dozen motion pictures. (Also George Antheil was a most inspiring guest on Edward R. Murrow's *This I Believe* last season.) Another in the *Twentieth Century* series, *D-Day Attack* with music by George Antheil, was conducted by Jack Shaindlin, one of our leading motion picture musical directors.

The Cleveland Symphony Orchestra with George Szell (each Saturday evening over CBS-Radio) performed the first radio broadcast of Boris Blacher's *Music for Cleveland*. Robert Shaw appeared as guest conductor with the orchestra and chorus in Bach's Cantata No. 56. The world premiere broadcast of Paul Creston's Toccata, Opus 68, was the second of a series of works commissioned for the Cleveland Orchestra's 40th Anniversary and is dedicated to George Szell and the Orchestra. Creston has received many honors and grants, including the New York Music Critics' Circle Award for his first symphony; also a special commission by the NFMC for its Miami Convention. The first radio broadcast of the Concerto in One Movement by Iowa-born composer Alvin Etler was presented by this orchestra, with George Szell conducting. Mr. Etler is currently Professor of Music at Smith College.

Benny Goodman and his band will star in *Swing Into Spring*, a special one-hour colorcast on NBC-TV, Wednesday, April 9, 8:00-9:00 P.M. CST. This program will recreate moods and dances of the swing era, 1935-1945. It will show how swing has contributed to the fun and romance of American youth. Harry James, the world's number one trumpeter, and Dave Garroway, star of many shows, will be part of this tribute to Goodman. This should be a lively program since Benny, known as the "King of Swing," broke tradition some 20 years ago as the first musician to give a jazz concert in Carnegie Hall.

Dozens of top personalities have joined the powerful production for the Academy of Motion Picture Arts and Sciences, scheduled as the *30th Awards Show* on NBC-TV, Wednesday, March 26, 9:30-11:30 P.M. CST. Jerry Wald, the producer, has promised the headliners will number 90 when the curtain goes up on the first "Oscar" presentation ever sponsored by the industry itself. As usual Johnny Green will have charge of the orchestra and music. His own format of musical numbers is, in itself, quite a chore, for he must have ready for his orchestra each number which identifies each separate film on the nominations ballot. He says it takes hours of rehearsing. We are of the opinion that his music for *Raintree County* will get the award. As a musical composition without any motion picture, it is a powerful work. (At least, you know where we stand!)

If your area is interested in Educational TV, there is a most comprehensive brochure available now from the Educational Television and Radio Center, Ann Arbor, Michigan. It states, among other items, that since 1952 allocations, there's been a $60 million investment in ETV. This consists mainly of 28 non-commercial broadcast stations and related teaching facilities.

I trust you all wrote to *Omnibus* and NBC-TV, thanking them for their engaging production of *La Perichole*. This, of course, is only one of many exceptional productions seen this season.

Remember a program only goes off the air when it lacks applause and listeners. It only takes a two-cent post card to tell the station or the sponsor what you have enjoyed. Sure you have enjoyed more this season than ever before, with millions of dollars worth of shows and talent, and many of our big musical artists in frequent appearances. We know you enjoy them, so won't you please let them know it?

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## THREE INVALUABLE BOOKS FOR THE MUSIC LOVER'S LIBRARY

***Reviewed by QUAINTANCE EATON***

*THE WORLD TREASURY OF GRAND OPERA*. Edited by George R. Marek. New York: Harper & Brothers. 674 pages. No index. $6.95.

*CARUSO: HIS LIFE IN PICTURES*. By Francis Robinson. Discography by John Secrist. New York: Studio—Crowell. $6.50.

THESE are "musts" for opera lovers. If you are lucky enough, you may win both by sending in a question to the Metropolitan Opera Quiz: if not, you will just have to buy them. The sheer delight that each will give, in its different way, is not to be missed. The distinguishing feature of both, it seems to this reviewer, is the passion with which they were compiled and written. Messrs. Marek and Robinson adore opera—that is plain on every page. And they present the beloved in the best light, with a mixture of affection, wit and insight that is beguiling in the extreme.

*The World Treasury of Grand Opera* is subtitled "Its Triumphs, Trials and Great Personalities." Mr. Marek has gleaned from years of reading and experience just the right pages and paragraphs to show his subject both in depth and in the byways he so relishes. For Italian opera he summons up the wisdom of Toye, Forster, Werfel, Heine & Co., and the story-telling magic of Turgeniev and Flaubert; for French opera the penetrating analyses of Newman, Bekker and Peyser; for German opera some great names including Rolland, Tovey, Mann, Pushkin, Cather (and the famous acid etching of

Wagner by Deems Taylor); then he chooses delectable morsels for a session about Opera Houses and Audiences, dwells in passing with the phenomena of translation, and winds up with a row of wonderful portraits in words. The canvas is huge, sprawling; the detail lovingly chosen, sharp, to the point. The editor has written his own introductions to various sections, as good reading as any in the book. You cannot possibly read it all in a dozen sittings and you will never have it far from you once you have dipped into its copious goodies.

In Mr. Robinson's handsome volume the eye wanders in bemused absorption from page to page, glimpsing new jewels at every turn. "Fabulous" is the word for the picture collection of the great tenor; its magnitude will continue to amaze you. But even more important is the selectivity displayed and the sense of a complete life, warm, vital, immortal. It is no use to single out any picture, episode or era—you will simply have to see for yourself. Mr. Robinson's worship of Caruso shines through the short introductions to each period and the comprehensive captions that adorn each picture. His sentiment is obvious, and you will not mind if it evokes a tear now and then. The very next moment you will chuckle at some bright lance of wit or roar at an unexpected comic line. The assistant general manager of the Metropolitan has a flavorsome style. He has well earned the right to the title, "authority," where Caruso is concerned, even though, as he disarmingly opens his introduction, "This is the first book about Caruso by somebody who never heard him." If you never heard him yourself, it is not too late to relive "an artist's life" — the complete discography by another Caruso expert will help, too—and if you cherish genuine memories of the man and singer, they will come glowingly to life again as you finger these pages.

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*OPERA THEMES AND PLOTS*. By Rudolph Fellner. Preface by Erich Leinsdorf. New York: Simon and Schuster. 345 pages. Many musical examples. Index. $5.95.

It is a very encouraging sign that opera books continue to appear, although any researcher's shelves are already bulging. Mr. Fellner, who is a conductor and teacher firmly settled in America after early years in Vienna, has found a new approach. He has, through association with the NBC television opera, discovered that millions of Americans are eager to know more about opera, to go beyond the mere "synopses" and the occasional line of music which guides a listener to a particular aria or duet.

The publishers boast that if you open to any page you can discover how vividly the opera is presented in song and story. This is true for 32 operas, from *Aida*, to *Zauberflöte*, including the four music dramas of Wagner's *Ring*, *Tristan und Isolde*, *Parsifal*, *Die Meistersinger*, *Lohengrin*, *Tannhauser*, Strauss' *Salome* and *Der Rosenkavalier*, favorites by Verdi, Puccini, Rossini, Donizetti, Mozart and so on.

As each opera plot is told in detail, with regard for chronology and dramatic action, the themes of arias and motifs appear on the opposite page or at most one page away, keyed by number. The reader is urged by Mr. Leinsdorf and the author to play or sing these examples, in order to feel a sense of participation as well as gain in knowledge. The examples are all in original keys, and English translations (not always the best) appear above the original languages, so that the reader can more easily follow.

The sophisticated listener can get a good deal of refreshment and enjoyment out of an occasional reference to this book. It should be invaluable for study clubs or for individuals who want to begin an acquaintance with the masterpieces of opera through listening to radio or records—or, if they are lucky, to the larger opera companies.

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*A GENERAL HISTORY OF MUSIC*. By Charles Burney. New York: Dover Publications. Two volumes, 1915 pages, appendix with a memoir of Burney, selection of Burney letters, indexes, 35 illustrations of ancient musical instruments, hundreds of musical examples. $12.50.

If you have a friend who has been vainly haunting the second-hand book stores on the prowl for an out-of-print (and horribly expensive) Burney, this is for you. Or if you, yourself, would enjoy minute after minute and eventually hour after hour of delicious discovery and amused preoccupation, this is for you. Dover has done the music world a service by reprinting this classic in the edition corrected and edited by Frank Mercer, so that the masterly Burney can once again inform and spice our musical life.

Burney was an 18th Century composer, organist, musicologist, and assiduous traveler. He knew something about everything, and everything about a great deal. He wrote with scholarship and also with excitement. Almost the first to write extensively about musical theory—and practice—he was for generations the criterion by which scholarship and knowledge were measured. That he can be as entertaining today as ever, speaks for his vitality and integrity. Amplification and correction have set in since 1789—the latest boundary of the huge work—but essentially Burney is pure gold.

If you thought you could never be interested in primitive music, in the Greeks and their obscure musical life, in the Hebrews, Egyptians and Romans, read Burney's first 400 pages. Then go on to "general" considerations, to observations about music in England through the centuries, in France, Germany and Italy. If this seems but a dull listing of subjects, pick up either of the two books and taste at random. This pleasurable method may yield many jewels. For example, on the very first page, a

(*Continued on page 36*)

# Music of the West—
# Our National President and Others Meet to Plan Our Next Biennial

By ELEANOR F. PASCOE

*Members of the Committee for the 1959 Biennial gathered at San Diego to formulate plans. L. to r., Mrs. Hazel Post Gillette, in charge of season registrations; Mrs. Eli Weston, Choral Coordinator; National President Dougan; Mrs. Charles H. Pascoe, National Convention Chairman; Mrs. Helen Crowe Snelling, Local Chairman.*

Four of the members of the 1959 Biennial Convention Committee who were nearest the scene of action, namely San Diego, California, where the convention is to be held, met with the National President, Mrs. Ronald A. Dougan, of Beloit, Wisconsin at the Headquarters Hotel, the U. S. Grant, on January 28 to February 3, for an "On the Spot" appraisal of the facilities for informal meetings with San Diego music leaders, and for gathering information about material available for the program. Those attending were the National Convention Chairman, Mrs. Charles H. Pascoe, of Tucson, Arizona; the National Chairman of Local Arrangements, Mrs. Helen Crowe Snelling, Vice President of the Western Region, now living in La Jolla, Calif.; Mrs. Hazel Post Gillette of Fort Worth, Texas, Vice President of the Central Region, who is in charge of Season Registrations; and Mrs. Eli Weston, of Boise, Idaho, who was named Choral Coordinator, in charge of the Procession of the States.

All were guests of the hotel for three busy days of intensive planning. On Friday, the group journeyed to Los Angeles to attend a concert by the Los Angeles Philharmonic Orchestra, directed by Edward Van Bienum, with the Roger Wagner Chorale and four outstanding soloists assisting in the Beethoven Ninth Symphony. The ovation given the conductor by the wildly cheering audience which packed the Shrine Auditorium to capacity, together with the assurance that the orchestra would be one of the highlights of the 1959 convention program, gave the members of the group the thrill of their lives.

On Saturday, the visitors attended a performance of an opera written especially for children, *The 500 Hats of Bartholomew Gubbins*, based on the story by Dr. Seuss, and presented by the faculty and students of the Sutro School of Music, Dance and Drama. The music was composed by Ethelwyn Sutro, and the production has been given a number of times for school children in Los Angeles, La Jolla and San Diego. In the evening, a second opera was on the agenda, *Sunday Costs Five Pesos*, by the noted composer, Charles Haubiel, who now resides in Los Angeles, and who was host to the Federation group after the performance. This opera, and *Cavalleria Rusticana*

*(Continued on page 22)*

## SPECIAL MEMBERS

(*Continued from page* 14)

and Club Rating. She served as National Junior and Student Scrapbook Chairman and had charge of the National Scrapbook Contests and Exhibits at two Biennials, New York City and Miami. She is a past president of the St. Cecilia Music Club of Chanute and has been Junior Counselor for the past 12 years of the Junior St. Cecilia Music Club. Mrs. Cunningham, who is a singer, has been presented in numerous concerts and recitals.

*Mrs. Thomas W. Shuford* comes from Hickory, North Carolina. The Life Membership was given to her by her three children, who are rightfully proud of the time and services she has given to teaching and the advancement of music and young musicians. She founded the Hickory High School orchestra in 1926 and has served as Counselor of the Melody Makers Music Club, a group of young instrumentalists which she founded in 1946. She was a Charter Member of the St. Cecilia Music Club of Hickory and has served as its President for two years. All of these music groups are federated.

How exciting it is to have the Chairman of Special Memberships in Idaho become a new Life Member! Her name is *Margaret Rowland* and her home is Pocatello; she is working so hard to increase the number of our Special Members there. She holds a Bachelor of Music Degree from Mills College, California, and has done graduate work at the University of Southern California. She was Music Supervisor and teacher in California for 14 years. She has served the Federation as president of the Pocatello Music Club and as vice-president of the Idaho Federation of Music Clubs. She has been president of the Women's Symphony Auxiliary of the Idaho State Symphony Orchestra.

*Mrs. William Green Trice* of Waco, Texas, writes of her long service and interest in music and particularly in young people, our future musicians. She is a native Texan and attended Baylor University and North Texas State College. After teaching in city and county schools, she married a physician and it was their privilege to travel over the United States and Europe. She is a Life Member of the National Federation of Women's Clubs and a member of many civic groups in Waco. The Euterpean Music Club of Waco and the Fourth District of the Texas Federation of Music Clubs have meant much to her.

*Mrs. Odessa Wilson* from Dallas, believes that music can bind families, friends and communities closer together. When she moved to Dallas, she increased her circle of friends through affiliations with the music activities in the clubs and churches. Her particular forte is opera and the promotion of operatic understanding, through studying the musical scores and the reading and rereading of the librettos. Her fine music background in the study of theory, voice, piano and several languages has made her an excellent choice for work with the Juniors in the Texas Federation. She has served as State Junior Festival Chairman. She is past president of the Dallas Federation of Music Clubs and also past president of the Second District of the Texas Federation.

### NEW ARTIST MEMBER

*Mr. Burton H. Mustin* of North Hollywood, a recent addition to the movie and television colony, has the distinction of adopting his career at the age of 65 when most people are retiring. As a member of a musical family, he has pursued music as an avocation all his life, using his leisure hours as a church choir singer and as a member of the Pittsburgh Savoyards, where he did leading Gilbert and Sullivan roles under the direction of Harvey Gaul. Upon moving to Tucson, Arizona, he soon had an opportunity to go under management as a character actor in Hollywood, where he is currently appearing as old Mr. Finley in *Date with the Angels*. We hope to make his acquaintance during the 1959 Biennial in San Diego. He is a brother of our beloved Mrs. Charles H. Pascoe.


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An interesting new Special Member is *Mrs. Louis H. Bock* of Shelton, Washington. She was born and educated in Scotland and holds a Ph.D. in Chemistry from the University of St. Andrews, Scotland; also is a Commonwealth Fellow at the Universities of Illinois and Harvard. Choral singing has been her avocation. She has always allied herself with the choruses at the numerous colleges and universities she has attended. A residence in Philadelphia for a time made it possible for her to sing in the Mendelssohn Society of Philadelphia and the Bach Festival Society and she has been a choral member in appearances with the Philadelphia Orchestra. She is now serving as treasurer of the Washington Federation of Music Clubs.

## MUSIC OF THE WEST

*(Continued from page 20)*

were presented by the Opera Career Workshop of Immaculate Heart Academy, under the direction of Mildred Warenskjold and Ray Montgomery.

On Monday, the group members were guests of the Southern California Federation of Music Clubs at its board meeting, where plans for the convention were discussed, and later at a buffet luncheon in their honor at the Ambassador Hotel. Mrs. Ethel Richards, vice president of the Southern Region of the California Federation, presided and welcomed the guests with beautiful corsages. Old friends attending were Miss Clara Tatley, California's National Board Member; Naomi Reynolds, our National Chairman of Audio Visual Education; Mrs. A. Segal of Fresno, vice president of the California Federation; Mrs. A. H. Bergner and Mrs. Louise Glaum Harris Past State Presidents; Mr. Frederick Davis, Choral Chairman; Mrs. Merton Smith and Mrs. Hermann Wolfers, a past State and District President, of Long Beach—music leaders in their community—and many other officers and chairmen. All were enthusiastic in their offers to help with the convention. Plans for the convention will be announced in a later issue, after arrangements with artists have been concluded and the approval of the Biennial Committee has been secured.

## COME TO OUR BIENNIAL

*(Continued from page 15)*

Plan now to come out, to make San Diego your 1959 vacation spot. Travel by air, by bus, train, or private car. Hitch-hike if you like — you will find the entire West as friendly as if you were in a Rolls-Royce.

Set aside April 20th to 28th, 1959, for a wonderful long week in San Diego with all your Federation friends!

### TOUR AFTER CONVENTION SIGN UP FOR HAWAII NOW!

After the convention is over, experience some of the other delights of the Western Region. The Convention Committee is engaged in working out a series of tours which will show the scenic charms of the West. Details will be made available at a later date. However, there is one tour — outside the continental United States — that is so popular that reservations should be made immediately. Otherwise airline space and hotel accommodations will not be available. This is an 11-day tour to the Paradise of the Pacific, the Hawaiian Islands. Federation tourists will leave on the morning of the 29th, immediately following the convention, arriving in Honolulu in mid-afternoon.

Waikiki Beach and shopping in Honolulu are planned for the second day of their stay. On the third day, after a morning free to pursue their own particular interests, there will be an afternoon drive to Mount Tantalus, from which there is an awe-inspiring view of Honolulu from Diamond Head to Pearl Harbor. Numerous stops en route will include the Honolulu Academy of Arts, where much may be learned about Polynesian culture; a school whose walls are covered with the night-blooming cereus, and many other interesting spots.

The fourth day offers a motor trip which completely covers the island of Oahu, taking the visitor through papaya and banana groves, and through miles of blossoming bougainvillea, bird of paradise, woodrose and yellow poinciana. On the fourth day, the limousines will follow the shore line, so that tourists may see fishermen catching a wide variety of tropical fish, and will also pass through fields of sugar cane and pineapple. The fifth day is left open for shopping or visiting Waikiki Beach. The sixth day will be spent at Maui, where the group will see the famous Rainbow Falls, and at Hilo. The seventh day will be devoted to a visit to Hawaii National Park; the eighth will be spent on the Kona Coast and at Kaui, the "Garden Isle;" the ninth in Hanalei Valley, with its rice paddies. A launch trip up the Wailua River is planned for the 10th day, and in the evening the Federation group will take off for Los Angeles, San Francisco, Portland or Seattle, according to the desire of the individual, with arrival scheduled for the morning.

Transportation, hotel, meals, except during the period when the party is in Honolulu, the major portion of tips, and the services of an experienced courier are included in the over-all price of the tours, which is $523.55 per person, plus $11.75 in taxes.

Since it is important that the Bankers and Merchants Travel Service, which is arranging the tour, may know this spring how many contemplate making the trip, it is urged that those who are interested write immediately to Helen Havener, Executive Director, National Federation of Music Clubs, 445 W. 23rd Street, New York 11. This information will be promptly passed on to the travel company.

## IN THE FEDERATION SPOTLIGHT

*(Continued from page 13)*

Mr. Harth has served for some years as concertmaster of the Louisville Orchestra, which is one of our federated organizations. Before coming to Louisville, Harth had played in the Casals Festival Orchestra at Prades in France. His musicianship and talents continued to grow in the good soil of Louisville's many musical activities, and when the Casals Festival was shifted to Puerto Rico, Harth was again invited to join its orchestra—this time as its concertmaster. He has also participated in the Federation Young Artist Auditions where he won favorable comment from the judges although he did not emerge from these as a winner.

When young Harth returned from Poland and took his seat once more as concertmaster of the Louisville Orchestra, a letter was read before the audience from Jacob D. Beam, U. S. Ambassador to Poland, praising Harth "for raising American prestige abroad."

# National Music Week Plans for 1958 Are Announced — A Newly Published Manual Will be Circulated to All Federated Clubs

For many years National Music Week has occupied a prominent place on the calendar of all federated music clubs. But the 35th annual observance, scheduled for May 4 through 11, 1958, assumes special significance, for not only are the National Federation of Music Clubs and the American Music Conference the new co-sponsors, but our own dynamic National President, Mrs. Ronald A. Dougan, is the National Music Week Chairman. Moreover our former Chairman of Federation Festivals, Mrs. Ruth Burgess of Yonkers, has been named Music Week Chairman for the Federation, and will maintain close contact with member clubs, devoting to the new project the same energy and enthusiasm which made her such a successful Festival Chairman. The result will unquestionably be that federated groups, always in the forefront in community observance of National Music Week, will play a role of even greater strategic importance than ever before. As in other years, however, cooperation of many national organizations will be sought.

### A NEW MUSIC WEEK MANUAL

The first result of the new co-sponsorship has been the publication of the most comprehensive National Music Week brochure that has been issued for many years.

Featuring the inspiring slogan, "Live with Music," it carries not only detailed suggestions for the organization and operation of a National Music Week Committee, but also for the participation of all groups, young and old, professional and amateur, in Music Week observance. At least one major program, to be graced by the presence of the mayor or city manager, and involving a performance by the local symphony or by a visiting concert artist is suggested as a high point of the week.

Formation of a Junior Music Week Committee to plan extra-curricular Music Week activities is urged, and also the widest school participation, including poster and essay contests, a Musical Visitation day, a special Music Week assembly, to which parents and friends are invited, etc.

Recorded concerts for children of pre-school age are advocated; special programs in churches and synagogues; reference to the spiritualizing influence of music in Music Week sermons; and also folk festivals.

Setting up classes of musical instruction for the handicapped; organizing orchestras, choruses and chamber music ensembles in areas where they do not exist are other suggestions advanced. There are also suggestions that music of composers native to the area be featured; that musical anniversaries falling in 1958 be celebrated; and that every musical group be drawn into the musical picture from harmonica players, barber shop quartets and mandolin clubs to the most professionally distinguished organizations and individuals; also groups that are not specifically musical, but enjoy music, such as service clubs, youth organizations, etc.

Since Music Week has been expanded by an additional day this year to include Mother's Day, a Mother and Child musical program is likewise suggested.

### TO BE MAILED THIS MONTH TO ALL MUSIC CLUBS

These are but a few of many ideas which have been formulated in this valuable booklet, which should make Music Week a success in any community. Copies of the Manual will be mailed this month to all Federated music clubs, Senior, Student and Junior, and to many other Music Week contacts.

### PROCLAMATION FROM THE PRESIDENT AND THE GOVERNORS TO BE SOUGHT

As in previous years a proclamation from the President of the United States and the Governors of all states will be sought, this time in the name of our National President. Local committees will be requested to secure similar proclamations from the mayors of their respective cities.

National Music Week was first observed in 1924, with 452 cities and towns participating. Prior to that there had been sporadic observances—a Music Day in Dallas, Texas, in 1919; a Music Week in New York in 1920, with the late Otto Kahn as Chairman and such outstanding musical figures as Artur Bodanzky, then a conductor at the Metropolitan Opera, and Dr. Walter Damrosch, conductor of the New York Symphony Orchestra, serving on the committee. It is interesting to note that the Federation's connection with Music Week began at that time, with Mrs. Julian Edwards, then president of the New York Federation of Music Clubs, serving on the committee, while Mrs. John F. Lyons, when president of the National Federation of Music Clubs, served on the first National Music Week Committee in 1924.

The catalyst, however, who noted all these sporadic observances, who first conceived the idea of a National Music Week, and wrought his dream into reality, was Charles M. Tremaine, who headed the National Bureau for the Advancement of Music. From 1924 to 1947 he formulated the program, carried on the executive work, made Music Week internationally famous. From 1947 through 1957, the National Recreation Association was the sponsor.

# New Music — Primarily for Lent, Palm Sunday and Easter

*Reviewed by* ***MARTHA GALT***

**"Now the green blade riseth from the buried grain**
**Wheat that in the dark earth many days has lain."**
***REV. J. M. C. CRUM***

## CANTATAS

For mixed voices (*SATB*) two cantatas of medium difficulty, for the average choir are from the Lorenz Publishing Company. *Hail the Victor* by Norman Steward with text by Elsie Duncan Yale, who quotes freely from the Scriptural story of the death and crucifixion of Jesus as found in the Gospels of Matthew, Luke and John. There are solos for bass, alto and soprano, the remainder of the music being for quartet, women's three-part chorus, and the choir. Several familiar hymn tunes are quoted by the composer, who closes with a portion of the Easter Hymn from the Lyra Davidica. *From Death to Life* by John M. Rasley opens with a short organ introduction followed by a baritone solo, with subsequent solo parts for tenor, alto, mezzo-soprano and soprano. There are also a duet, a trio, and quartet besides the four-part choral participation of the choir. The text by Pearl Holloway is for the most part Scriptural, although she uses several texts of hymns, in addition to original poems. Both cantatas are quite tuneful, and both have accompaniment for organ or piano. Their duration is perhaps a little less than an hour.

## ANTHEMS

If you have enjoyed the other anthems for minister and choir from Harold Flammer, then you will find the newest one also quite usable. It is the *Palm Sunday Call to Worship* (Hosanna) for *SATB* by Ralph Grosvenor, and is quite flexible in usefulness. The organ accompaniment is rhythmically interesting. Mozart's familiar *Alleluia* has been freely arranged by George Shackley for two antiphonal choirs of mixed voices, with optional piano accompaniment. It may be quite effectively sung in this manner, but the delicate piano part always seemed to add charm to this delightful number. A solo voice in each choir may take the running passage or, if desired, several voices may sing the same passages. This is also a Flammer publication.

From the H. W. Gray Co. come several anthems of compelling interest, first of which is *An Easter Land* by David A. Pizarro. Based on the *Agincourt Hymn*, with Scriptural text which has been set to verse by the Rev. Edward N. West, it is a brief but impressive anthem with modal feeling. The accompaniment is for organ with optional use of brass quintet (two trumpets, three trombones and tympani) which may be ordered from the publisher. For Youth Choir with the adult mixed voices, Claude Means has written a very joyous a cappella Easter anthem, *Christ, the Lord, Is Risen Today* (text by Charles Wesley). It is along very simple lines, variety being achieved by interesting treatment of the melody. The first verse is sung for the most part in unison for both choirs, the second by men's voices divisi parts, the third by two-part Youth Choir, and the fourth by the adult choir with a descant by the Youth Choir. There is organ accompaniment. Myrtha B. Light has utilized a Syrian carol for her setting of a text by Carol McAfee Morgan, *One Thing More*, for *SATB* choir. The music is in rather muted color and very simply harmonized, in minor key predominantly, until the final verse, which modulates from F minor to Eb major. Two verses are sung by three-part women's voices, one an unaccompanied soprano solo, one by four-part mixed voices, closing with the same full choir in major key. *Easter Introit Carol* by Garth Edmundson, with text by C. G. Rossetti, has a folk-like quality which is quite appealing. It is to be sung a cappella, and one verse has been harmonized in parallel fourths, giving it a modal effect. It closes with a very triumphant "Alleluia!" followed by a climactic "Amen!" Walter Ehret has achieved fine results in his rather different arrangement of the chorale, *O Sacred Head Now Wounded* by Hassler, for mixed chorus and piano or organ accompaniment. After a brief introduction he harmonizes the first verse in the key of D major, and in a four-measure interlude modulates to A major, where the altos sing the entire second verse to a lovely accompaniment in treble clef (or on manuals, if organ is used), leading back to the original key, where it is fully harmonized for the four parts.

Houston Bright writes his own text for the rather majestic musical treatment of the a cappella anthem *Now Sing We All His Praise*. The latter section is an allegro tempo in contrapuntal style with the full four-part harmony on his joyful theme, "Alleluia, Now sing we all His praise forevermore!" Both the Ehret and Bright numbers are publications of Edward B. Marks Music Corporation.

Bourne, Inc., has a very outstanding list of choral music called *Early Sacred and Early Secular Choral Series*, edited and arranged by Norman Greyson. Suited for Easter church use are several attractive arrangements of composers of the 16th and 17th centuries. For Lent or general use, *Vere Languores Nostros (He Bears Our Burdens)* by Antonio Lotti (1667-1740), who was a Venetian composer of church music as well as operas is recommended. This number is for *SSA* and is in a sustained manner and somber coloring, to be sung a cappella. *Cantate Domino (O Sing unto the Lord)* for *SATB* is by Hans Leo Hassler. (1564-1612), the German organist. It is adaptable for Easter, Christmas or general use. It is a very simple, straightforward anthem, also sung a cappella. More elaborate is the very effective arrangement of the old French Resurrection hymn, *O Filii et Filiae (Let All Ye Sons and Daughters Sing)* set by Volckmar Leisring, edited and arranged, as were the other two anthems, by Norman Freyson. It is a very good Festival anthem for two choirs, a Junior three-part choir (*SSA*) Girls Glee Club or small ensemble, and a four-part mixed choir. It has antiphonal arrangement, preferably sung a cappella, although accompaniment is furnished for piano or organ. In each of the afore-mentioned anthems, the arranger provides both English and Latin text with phonetic text to aid in the Latin pronounciation.

## ORGAN

The splendid volume of *Ten Preludes on Hymn Tunes in Free Style* Op. 85 by Camil Van Hulse provides, as usual, much food for thought. Written in his usual original manner and style, the arrangements are neither too difficult nor too easy. They range from simplicity to a moderate use of contrapuntal style, and three should find a place on Easter music plans. No. 1: *Solemn Entry (See the Conqueror Mounts in Triumph)*, No. 3: *Trope (Look Ye Saints, the Sight Is Glorious)* and No. 4: *Imitazione a Due Sopra* C. F. *(Hail the Day That Sees Him Rise)*. This is a publication of Carl Fischer, Inc., and Hammond Registration is included. From the H. W. Gray Co., Inc., comes another of Roberta Bitgood's excellent arrangements, entitled *At Eventide*, a transcription she has made from, Bach's *Passion According to St.*

***(Continued on page 34)***

# SACRED MUSIC PAGE

## The Choir Director

*By LIEGH B. FREED*

*The Author*

Any statement about the rapid development and the extreme versatility of recording equipment during recent years is almost bound to be an understatement of what is actually true. Today simplicity of operation of many tape recorders has made it possible for the novice to equal, if not surpass, the best results from the best possible equipment in the hands of the best trained engineers, a comparatively short number of years ago.

What are the uses of tape recorders to individual choir directors?

It must be assumed that the choir director has a desire to do his very best. Let him listen to himself. School teachers find it valuable to record regular class discussion which they listen to at some future time and are thus able to correct unfortunate mannerisms and speech defects. In like manner the choir director may sound rather foolish to himself when he hears his extremely loud counting, shouting and stomping of feet on the floor in an effort to emphasize "proper time."

There are undoubtedly many amateurs who sing in choirs who would consider it a compliment to be told that they can be heard above all the voices of the choir. A taped replay of a choir rehearsal which has such a singer can effectively demonstrate the harm done by a single voice which is too loud, is off key or sings with too much "wobble."

Tape recorders are used by some voice teachers to point out defects to pupils, and show up a poor attack or improper placement of tones. A replay by the choir director of a recording during the choir rehearsal can also put across a point which would require many words and much more time. If a member hears himself as others hear him, he immediately sees his weaknesses.

Tape recorders allow choir directors who work many miles apart to exchange tapes, perhaps of the same number used by both, or of different numbers; and they will profit by suggestions to each other. Tapes also allow the choir to hear the musical accomplishments of distant choirs and to learn by listening to masterful presentation of outstanding musical compositions.

The cost of tape recorders and of tape is no longer great. Also the fact that an individual tape may be used over and over again has made it possible for the choir director, with the help of some interested church member, to send to those unable to attend church services the inspiration of that service. This is deeply appreciated by a "shut-in."

The reasonable cost of the tapes has also made it possible to build up a tape library of hymns as they are presented by the choir over a period of years. This may serve only as a record of past accomplishments or it may be very useful at some time when the choir cannot appear in person. The taped anthems may then be used by broadcast equipment for a regular service.

Finally, if there is merit in the fact that choir directors get inspiration and ideas from hearing records, this newer method of recording should certainly be valuable to them. Many companies are now providing pre-recorded tapes of outstanding choirs and other musical organizations, which should prove a musical stimulus.

A tape recorder is extremely versatile. If this versatility is appreciated by an alert choir director, the limit of its accomplishments is far beyond the reach of one's present imagination. It presents a challenge to further the current usefulness of tape recorders, to make the work of the director even more successful and more enjoyable.

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**Liegh Bradford Freed is head of the Science Department of Central High School, North Manchester, Indiana. He has served on the faculty of the Rodeheaver School of Sacred Music and has done professional recording for the Rodeheaver Recording Studios at Winona Lake, Indiana.**

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### 1959 CONVENTION NOTES

Your Convention Committee for the 1959 Biennial Convention, to be held in San Diego, California, April 21 to 27, cordially invites you to send a list of your outstanding choruses, choirs, and instrumental groups, senior, student and junior, which you wish to endorse as participants in the program, to Mrs. Charles H. Pascoe, 10 Calle Encanto, Tucson, Arizona, as soon as possible.

Please include a brief history of their accomplishments, and the name and address of the director, adviser, or counselor, with your endorsement.

Organizations must have been federated for one year prior to the convention, which gives you until April 20, 1958, to gather them into the fold. Application blanks will be sent to these organizations, upon receipt of your endorsement, and from these applications the committee will choose as many as can be comfortably placed on the streamlined program, which has been limited to 7 days.

It is our hope that many of our senior choruses will come for the entire convention, in which case they will be placed at 15 minute "Musical Interludes" during the business sessions, or at noonday concerts in Balboa Park, with the final Festival Program on Sunday, April 26, at the Bowl, when a noted conductor will direct the massed chorus.

Youth Groups will be featured on Saturday, April 25, together with National Scholarship and Student Audition Winners, and winning compositions from the Student and Junior contests.

Youth Day will culminate in the concert by our 1959 Young Artist winners, which should be a great inspiration to our young people and their teachers. NOTE: Each group will be responsible for its own expenses, travel, hotels and food. Each will present a 15 minute program, of which two numbers are by composers who are native or naturalized citizens of the United States. Applications shall be filed at the above address by May 1, 1958. Write Mrs. Pascoe soon.


***PATRONIZE THESE MERCHANTS***

**They Are Contributing Members of the Federation**

**Arizona—Redewill Music Co., 222 West Washington, Phoenix**

**Colorado—Radio Station KFML, Lowell Switzer, Pres., 1440 S. Clermont, Denver**

**Florida—Victor Hallinger Music Store, 415 13th Street, West Bradenton**

**Georgia—William Munn, Atlanta Music Co., 60 Pryor Street, N. E., Atlanta**

**Illinois—Raymond Durham, Jr., Lyon & Healy, Inc., 243 S. Wabash Avenue, Chicago 4**
**R. C. Rolfing, Pres., The Rudolph Wurlitzer Co., 105 W. Adams Street, Chicago 3**

**North Dakota—A. J. Daveau, Daveau Music Co., Fargo**
**E. A. Grundeen, Northwest Piano Co., Minot**

# Saluting the Central Region

## THE CENTRAL REGION HOLDS AUDITIONS— SOLOISTS SELECTED FOR THE BEETHOVEN NINTH SYMPHONY

In carrying on auditions for four soloists to sing in a performance of the Beethoven Ninth Symphony, the Central Region has enjoyed its first completely Regional project. The four soloists each won an award of $150 and the opportunity to sing with the Oklahoma City Symphony Orchestra on March 11, 1958, under the baton of Dr. Guy Fraser Harrison.

A total of 98 young singers made application for the auditions which were held in each state of the Region. At these auditions the winners made tape recordings and from these Dr. Harrison chose the final four soloists.

The winners in their respective states were: South Dakota, Leola M. Rust, Brookings, Mrs. Donald M. Hillan, Madison, Edgar Eklof, Vermillion; North Dakota, Jullienne Wallin, Minot, Arlene Dippe, Grand Forks; Nebraska, Mrs. D. V. Snyder, Omaha; Illinois, Barbara Leichsenring, Chicago, Patricia Fraher, Evanston, Jackson H. Sheats, Chicago, and Richard Best, Evanston; Missouri, Joanne Highley and Ronald Highley, both of Kansas City; Arkansas, Mrs. Marguerite McDowell, El Dorado; Oklahoma, Frances Spurlock, Mary Maude Moore, Bill Harper and Gene Lorey, all of Oklahoma City; Kansas, Elizabeth Townsley, Lawrence, and Susan Pfeiffer of Salina; Texas, Doris O'Driscoll, Juanita Teel and David Beckwitt, all of Dallas, and Frank Stovall of Fort Worth.

Regional winners, who will participate in the performance of the Beethoven Ninth are: Elizabeth Townsley, soprano, of Lawrence, Kansas; Patricia Fraher, alto, of Evanston, Illinois; Frank Stovall, tenor, of Fort Worth, Texas, and David Beckett, bass, of Dallas.

## *Central District*

### NADIA BOULANGER COMES TO ILLINOIS

The great French teacher of composition, Madame Nadia Boulanger, mentor of so many contemporary composers, will be at Southern Illinois University this spring. She will conduct a series of seminars at the University on May 16, 17, 18 and 19.

In connection with American Music Month, Dr. Leo Sowerby, one of America's leading composers of church and organ music, was honored by a festival service of his own music at St. James Cathedral in Chicago on February 16. This concert was sponsored by the Chicago Club of Women Organists and was conducted by the composer himself, directing the choir of the Cathedral. In the spring of 1957 Dr. Sowerby completed 30 years of distinguished service as organist at St. James. A graduate of the American Conservatory, Dr. Sowerby has long been a faculty member there. His winning of the first American Prix de Rome some 35 years ago began a series of honors which have never ceased for this brilliant American composer. During the summer of 1958 Dr. Sowerby's setting of Psalm 18, *I Will Love Thee, O Lord*, will be the first anthem by an American composer to be sung at the Lambeth Conference at Albert Hall in London. Other honors have been many commissions for commemorative works, awards of the Society for the Publication of American Music and the Pulitzer Prize for "distinguished musical composition."

Two winners of Chicago's Dasch Awards are having warm receptions in musical circles this year. On February 7, 1958, Mary Sauer, artist pupil of Dr. Rudolph Ganz and Mollie Margolis, was soloist with the Chicago Business Men's Orchestra in Orchestra Hall. She was the winner of the 1957 Dasch Award given by the orchestra members. Then, on April 11, John Thomas Covelli will appear in a recital at Fullerton Hall, Art Institute. Mr. Covelli was nine times a winner in the Federation Junior Festivals, winner of the first Dasch Award, and last November gave a fine recital at Town Hall in New York.

This season, incidentally, Dasch Award auditions will be open to young Illinois violinists who are Federation members.

Among the many programs of American music presented during February was one on February 23 at the University of Illinois. A chamber opera composed by Jack Gottlieb, last year's winner of the Devora Nadworney Composition Award, was presented. Miss Jane Watt, Illinois Chairman of Music in Schools and Colleges, arranged the program. She is also planning for the chamber music festival to be held April 26 with all Illinois federated music schools participating.

### FIFTY-YEAR SPAN OF WISCONSIN CLUB

In June of 1957 the Sheboygan Music Club held a dinner at Guild Hall celebrating a span of 50 years. Present to speak at the gala event were Mrs. Ronald A. Dougan, president of the National Federation of Music Clubs, and Mrs. A. A. Mellentine, president of the Wisconsin Federation. The club has sponsored many concerts in its long history and added much to the musical life of the region. For four summers the club has provided scholarships of $100 to aid Sheboygan students at the National Music Camp at Interlochen, Michigan. Six of the 33 charter members of the club were living in June.

Members of the Wisconsin Federation were saddened by the recent death of a former State President, Mrs. J. Archie Hervey. In her memory the club voted a sum of money to be given to the Marie Morrisey Keith Scholarship Fund.

***Pictured at the Sheboygan, Wisconsin, Club's 50th anniversary are: l. to r., Mrs. Robert Karner, a founder; Mrs. A. A. Mellentine, Wisconsin State President; Mrs. Edmund Stosick, Sheboygan Club president; Mrs. Ronald A. Dougan, National President; at rear, Mr. and Mrs. Rudie Mueller, co-chairmen.***

*The Milwaukee Silver String Club, which has been invited to participate in the Youth Orchestra Festival at Carnegie Hall, New York, April 13.*

Wisconsin has a particularly active Music in Hospitals program, which was inaugurated in 1944 during the State Presidency of the present National President. A total of 41 hospitals in the state are now served.

Last season, for the 26th year, the Federation sponsored the Little Theatre programs which are the only free cultural entertainment at the Wisconsin State Fair. The project is said to be the only one of its type in the country.

During the month of April several Junior Festivals are being held with an expectation of large enrollments. In August there will be a Federation Week-End at the Peninsula Festival, held in Door County, which is directed by the Federation's Chairman of Symphony Orchestras, Dr. Thor Johnson. In September Green Lake will be the scene of a National Board Meeting, with Mrs. W. Paul Benzinger as general chairman of the event. So Wisconsin looks ahead to a busy 1958, full of interesting and varied musical gatherings all over the state.

The Milwaukee Silver Strings Club, a federated group of 36 string players directed by Sister Mary Imelda of the St. Joseph Convent, has been invited to take part in the Gala Youth Orchestra Festival in Carnegie Hall on April 13th. The girls, aged 12 to 20, are engaged in various money-raising efforts to make possible the momentous trip east. Among these projects will be a special concert sponsored by the Wisconsin Federation, District IV and V, in Milwaukee on March 27th.

The Treble Clef Club of Beloit, Wisconsin, has just added ten new subscribers to the *Music Clubs Magazine*, in addition to the club's regular subscribers. This is a happy statistic, but the method by which the subscriptions were secured is even more notable. Before this time, members had been invited to subscribe, mostly by mail. But in the Treble Club, the dynamic Mrs. S. M. Jensen carried on a personal magazine drive, and made an appeal for subscriptions right at a club meeting. The ten new subscribers are the result.

## *Southwest District*

### JEFFERSON CITY, MISSOURI, TO BE HOST TO STATE CONVENTION

The State Convention of the Missouri Federation of Music Clubs will take place on April 15, 16 and 17. Members will convene at the Governor Hotel in Jefferson City for what promises to be the largest convention ever.

This year National Music Week in the state will be celebrated under the auspices of the National Federation of Music Clubs.

In Bolivar the Yuletide was observed by the Thursday Musicale at its annual Christmas dinner. A program of holiday music was presented, including the singing of many carols by the members and their guests.

### KANSAS ACTIVE ON MANY FRONTS

The theme of the Kansas Federation for 1957-1958 is *Music and the Federation—the Door to Opportunity and Progress.* Kansas looks proudly backward and eagerly forward as it continues to broaden its activities in the field of music.

The Wichita Musical Club celebrated its 65th anniversary and the Coffeyville Musical Club its golden anniversary during the past year with special programs marking these milestones.

Last March one of the highlights of the State Convention was a banquet honoring the organizer and first president of the Kansas Federation, Mrs. W. J. Logan of Kansas City. Through many years Mrs. Logan has taken an active interest in the development of the State's Federation.

The annual fall executive board meeting of the Kansas Federation was held at Goodland with the Goodland Federated and Allegro clubs as hostesses.

Mrs. O. H. Cunningham, State President, presented 20 Kansas clubs with Parade of American Music national award certificates and four clubs with spring Crusade awards. The Governor of Kansas proclaimed the month of February as American Music Month.

The Kansas Federation is once again giving much interest and strong support to the Inspiration Point Fine Arts Colony at Eureka Springs, Arkansas, of which Kansas is a director. Its big project is in helping to build a costume center there.

A Kansas composers' contest is being held this year, with the winning compositions having performances at the State Convention in Winfield, April 23-26.

*Guests and artists at the Parsons, Kansas, Allegro Club dinner with its "Music around the World" theme. L. to r., William Ledbetter, baritone, a National Scholarship winner at Inspiration Point; Mrs. Earl R. Findlay, 1st V. P. Kansas Federation; Mrs. Carl Hunter, Allegro Club Pres.; Mrs. Hazel Post Gillette, Central Regional V. P.; Mrs. O. H. Cunningham, Kansas State Pres.; Miss Miyako Tachibana, a Japanese student, who performed a traditional Japanese dance.*

*Iowa and National composers were featured by the Cedar Rapids, Iowa, Beethoven Club for its two Parade of American Music programs, the latter titled "The Screaming Eagle." L. to r. are several who helped with the program: Philip Bezanson, Associate Professor of Composition, U. of Iowa; Eloise Baslet, soprano; Eleanor Taylor, Coe College faculty; Ralph Leo, vocal instructor; Harold Moyer, graduate composition student, Iowa State College; Julian Bern, Assoc. Music Prof. Cornell College; Mrs. Leslie Eitzen, soprano. At the piano, Robert Mokrejs, composer-pianist. Programs were arranged by Mrs. J. A. Burrill, Beethoven Club Pres.*

### ARKANSAS CLUB HAS SIXTIETH BIRTHDAY

The Wednesday Music Club of Texarkana is beginning its 60th season. Known first as the Derthick Music Club, it was organized in January, 1898, and is the senior club in that city. It became an affiliate of the National Federation of Music Clubs that same year. Coming plans of the group include an appearance of Rece Saxon, well-known mezzo-soprano of the state, and of Rudolph Ganz, the dean of American musicians.

Through the efforts of the Little Rock Music Clubs, Miss Jean Geis, former Young Artist Winner, appeared with the Little Rock Philharmonic Symphony Orchestra on February 10. It was Miss Geis' third appearance in this city.

Miss Hildegard Smith, immediate Past President of the Arkansas Federation, has been appointed Director of the Artists' Bureau for the Opera group of the state. Miss Smith plans to work through the music clubs in recruiting talent for th's new musical venture.

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## *Northern Lights District*

### HONORS FOR NORTH DAKOTA MEMBER

Mrs. William S. Shaw of Fargo, Chairman of the Northern Lights District and past president of the North Dakota Federation of Music Clubs, was recently made honorary president of the Fargo-Moorehead Symphony Orchestra. Mrs. Shaw served as president from 1931, when the orchestra was formed, until 1954. In recognition of her outstanding service to music generally and her devotion to the orchestra, she was publicly honored upon the occasion of the group's twenty-fifth anniversary.

In Minot the musical highlight of the past season was the State Teachers College production of Johann Strauss' opera *Die Fledermaus*. Helping with the production of this charming work at the college were several members of the Federated Schumann Music Club. They have also been active in the production of Mozart's *Marriage of Figaro*, presented in February of 1958.

The Dickinson St. Cecilia Music Club concluded its 1957 season with a presentation of *The Messiah*. Singers from the club and the community were directed in this production by Osborne T. Belsheim, choral director at the State Teachers College.

In Williston the Thursday Musical Club gave its seventh annual Christmas concert on December 8. Directed by Agnes Fosholt, the group, augmented by many singers from the surrounding area, became one of the largest choruses in the Upper Missouri region and its Christmas concert was a cynosure for music lovers.

Soon the Thursday Music Club of Grand Forks will present parts of the cantata *The Towering Vision* for its American music program. Composed by Philip Cory of the State Federation board, the cantata was written for the 75th anniversary of the University of North Dakota.

Recently the University male chorus of 70 voices, called *The Varsity Bards*, became affiliated with the North Dakota Federation. Directed by James T. Fudge, this group is known as the Governor's Chorus.

In Devils Lake will be held the North Dakota Orchestra Festival on April 11. Eligible for participation are school orchestras, soloists, ensembles, quartets and all string groups.

### SOUTH DAKOTA SCORES IN AUDITIONS

Music students from South Dakota gave outstanding performances in 1957. Three state winners placed first in Southwest District Auditions at Minneapolis, while one pianist, Solveig Steen, tied for first place in the National contest. Janet Rayburn, cello, and Marlyn Amann, voice, were state winners.

*A musical highlight of the season in Minot, North Dakota—the presentation of "Die Fledermaus" by the State Teachers College with Schumann Music Club members assisting.*

After 28 years as State Chairman of Auditions for the South Dakota Federation of Music Clubs, Dean W. R. Dolton of the music department of the University of South Dakota retired in December. The new chairman is Mr. Usher Abell, head of the music department at the University. His first service for the Federation was to audition several singers on January 11 for the Oklahoma City's orchestral performance of Beethoven's Ninth Symphony.

In Brookings the Aeolian Club observed its 25th anniversary this year with a special program befitting the occasion.

The South Dakota State Convention will be held in Vermillion on April 26, 27 and 28 with Mrs. W. N. Parmeter, State President, presiding. Featured at this annual meeting will be a Junior program and an all-state chorus.

### HONORING MINNESOTA'S CENTENNIAL

1958 is Minnesota's Centennial and all activity in the state is being directed toward this celebration. The Minnesota Federation of Music Clubs has planned an exciting schedule for its Biennial in Minneapolis, March 27, 28 and 29. Special guests will be Mrs. Hazel Post Gillette, Central Region Vice President, and Peter Mennin, noted American composer. Mr. Mennin will conduct a composers' workshop, assisted by Russell Harris of Hamline University and Ruth Van Appledorn of the University of Minnesota. Included in the three-day long program will also be a choral workshop, a discussion of public school music and recitals by various member clubs. On the evening of March 27 a special program will emphasize music of all faiths. Minnesota has recently conducted a composers' contest and the winning compositions will be premiered at this time. First prize for chamber music went to Rolv Ytrrehus of Duluth. The winning choral work was a Choral Suite based on poems of Emily Dickinson and the composer was Dorothy Harris of St. Paul. Second prize for a choral work went to William Jordahl of Lake Benton for his *Why, Judas?* On Friday evening, March 28, the convening Federation members will be the guests of the Minneapolis Symphony, at which time the orchestra will play one of Mr. Mennin's symphonies.

Mrs. Harry F. Gale, Jr., first vice president, is making a great personal as well as club contribution to the Crusade for Strings. She has been active in organizing the Twin City Philharmonic Society, a weekly workshop for professional and amateur musicians under the leadership of Peter Lisowsky.

Mrs. Gale, a cellist, has also helped organize and plays with several groups of young musicians under the direction of Howard Everson. Once a week 65 fifth, sixth and seventh graders meet for orchestral rehearsal and there is also a newly formed orchestra for eighth, ninth and tenth graders.

Late in March the Minnesota Federation will present another of its contributions to the state's 100th birthday. It will be a printed catalogue listing published works of Minnesota composers, thereby honoring state composers as well as promoting American composition in general.

***Peter Lisowsky, State Chairman of Symphony and Chamber Music for the Minnesota Federation and conductor of the Federation-sponsored Twin Cities Philharmonic, which cooperates with the String Crusade.***

***With the National Federation co-sponsoring National Music Week this year and our National President as Chairman, this picture of Mayor Glen C. Joycee of Carthage, Missouri, presenting a Music Week proclamation for 1957 to members of the Carthage Music Club is of special interest. L. to r. standing are Mrs. Albert Hesselgrave, the club president; Mrs. Harry A. Spradling, Missouri State President, and Miss Elizabeth Wright, chairman of the club's Music Week observance.***

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## *Lone Star District*

### OKLAHOMA ARCHIVES ENRICHED

While State President of the Oklahoma Federation of Music Clubs, Mrs. Frederick Libke obtained permission to house Federation historical material in the Oklahoma Historical Building. This collection was considered to be of more than average importance and so a formal presentation was scheduled.

Judge Redmond S. Cole of Tulsa, vice-president of the Historical Society board, officiated in the acceptance ceremonies last fall. Mrs. Libke surveyed the 40-year history of the Oklahoma Federation and Mrs. V. V. Grant, Life Historian, was introduced as the donor of the bookcase housing the memorabilia. Held in the case are scrapbooks, issues of *Oklahoma Music News* and other items relevant to the organization's history and place in Oklahoma's cultural life.

A brochure of *Oklahoma Composers* has been prepared by Pat Perkins in which she has listed state composers, their compositions and publishers in sections of piano, voice, strings, chamber music, ensemble and opera. Considerable use is predicted for this brochure.

In Oklahoma City on November 17, Dr. Guy Fraser Harrison directed the Oklahoma City Symphony in a concert of Oklahoma music, voices and dancers. More than 3500 heard *The Oklahoma Symphony* written by Dr. Jack Kilpatrick. Will Rogers, Jr., narrated the text. Three other state composers were represented with their works: *Folk Rhythms of Today* by Roy Harris, *Dance Suite* by Spencer Norton and *A Mirror for the*

***George Henderson of the Dallas, Texas, Public Library, and Mrs. Wilbur W. Hawkins, president of the Dallas Federation of Music Clubs, confer about the jointly sponsored Composers Conference.***

*Sky* and *Festival Opening* by Gail Kubik.

Dr. Roy Harris was inducted into the Oklahoma Hall of Fame in November at an impressive ceremony. Mrs. Ernest Nelson, Oklahoma's National Board Member from Ponca City, was Dr. Harris' escort at that time.

Richard Cass, a Federation Young Artist piano winner of 1953, has completed five concert appearances in Oklahoma cities, with high praise from all critics.

Mrs. Fred Wallace, the State's Junior Counselor, is now working on her thesis for her master's degree. Her subject is *The National Federation of Music Clubs and the Opportunities It Affords Young Musicians of America.*

Oklahoma's spring convention is booked for April 17-20 in McAlester with the theme, *Records of Achievement.* There will be two days for Senior clubs, one day for the Junior Convention and one day for the all-state Choir Festival directed by Tom Yedon.

### TEXAS SPONSORS COMPOSERS CONFERENCE

With proceeds obtained from sponsoring the premiere of the newest Cinerama film, *Search for Paradise*, the Dallas Federation of Music Clubs and the Dallas Public Library jointly presented a Composers Conference February 8, 9 and 10. American composer Paul Creston of White Plains, New York, served as moderator for the three-day event held in the Library Auditorium. The Dallas Symphony Orchestra also collaborated in presenting this event, which attracted nearly a hundred composers who submitted 50 new works.

In Fort Worth on January 15 and 17 the opera *Tosca* was performed with 15 members of the Texas Boys Choir participating. The choir, a member of the First District of the Texas Federation, has a membership of 150 boys from six to 15 years of age and is directed by George Bragg. *Tosca*, presented by the Fort Worth Opera Association, was sung in English. Featured singers were soprano Phyllis Curtin, tenor Richard Cassilly and baritone Walter Cassel, all members of the New York City Opera.

The Seventh District of the state presented its musical scholarship to Miss Josephine Malcara, pianist, of Amarillo Junior College. Seventh District is one of the largest in the state, consisting of 22 Senior clubs and choirs, 30 Junior clubs and three Student clubs.

District Two sponsored a district-wide chorus for the District Meeting in Dallas. 160 singers participated, directed by Dr. Travis Shelton of the Southern Methodist University School of Music. Not to be outdone by the Seniors, the Juniors of the District also had a massed chorus. Under the direction of Mrs. J. R. Powell of Ennis about 125 youngsters sang *en masse* on Junior Day.

On Junior Day of District Six over 200 young people sang in a massed chorus at Brownwood.

Certainly Texas has produced a "bumper crop" of young singers!

•

### A FOUR-STATE PROJECT— A CADMAN FESTIVAL AT INSPIRATION POINT

Under the direction of Isaac Van Grove, noted opera figure who conducted Cadman's *A Witch of Salem* in its initial production at the Chicago Opera Company in 1926, three operas by Charles Cadman will be produced this summer at the Inspiration Point Opera Workshop, Eureka Springs, Arkansas. Co-sponsoring the camp with Phillips University are the Federated Music Clubs of Arkansas, Oklahoma, Kansas and Missouri.

***David Dodds, of Wichita, Kansas; Rosalie Devor, Americus, Kansas; Jerry Smith, Hobart, Oklahoma, 1957 National Scholarship winners at Inspiration Point.***

The three operas by Cadman which will be presented are *Shanewis* (The Robin Woman) originally produced at the Metropolitan Opera House on March 23, 1918 and repeated in 1919, the first American opera to live beyond a season; *A Witch of Salem*, and *The Garden of Mystery*. *Shanewis* was one of the first full-length operas to be presented at Inspiration Point. The only permanent building of the opera workshop was built by Constance Eberhart in memory of her mother who wrote the lyrics for this opera and was named *Shanewis* Lodge. It is a rehearsal room and music library.

This year from June 16 to July 25, 1958, Inspiration Point Fine Arts Colony will hold its ninth annual music, opera and arts camp.

***South Dakota Board Members in session: l. to r. front: Mrs. Clark Gunderson, president Northern Lights Dist.; Mrs. Maurice Carpenter, Past Nat'l Board Member; Mrs. W. H. Griffith, current National Board Member. Rear, l. to r. Mrs. W. N. Parmeter, State Pres.; Mrs. E. E. Hyde, Mrs. E. H. Sexauer and Mrs. J. J. Warkentine, Past State Presidents.***

# Further Saluting the Central Region - Pictorially

*Dr. Leo Sowerby, who was honored by a performance of his own music by the Chicago Club of Women Organists during American Music Month. See Illinois News, page #26, for story.*

*Hats off to Oklahoma for the interesting literature display featured at the Fall Board Meeting. Mrs. O. G. Collins, State Education Chairman, who is looking at the display with Mrs. C. R. Ellsworth, State President, (left) is responsible. The exhibit, which covers all major National Federation publications, will again be shown at the State Convention.*

*One of the most exciting concerts of the Christmas season was given by the Thursday Musical Club of Williston, N. D. Augmenting its chorus with singers from the entire surrounding area, it presented one of the largest choruses ever to appear in the upper Missouri region, with notable success.*

*Richard Cass, 1953 Young Artist piano winner, who has appeared in five Oklahoma cities this season, is pictured at a reception given by the Schubert Music Club of Lawton. Left is State President Ellsworth; right, Mrs. Jack Raulston, club president, and Mrs. A. V. Caldwell, reception chairman.*

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### SEND US YOUR MacDOWELL ANNIVERSARY PROGRAMS AND CLIPPINGS

Because we have a strong conviction that clubs connected with the National Federation have been among the most enthusiastic participants in the MacDowell Colony 50th anniversary celebration, we would be interested to have copies of your programs, if you printed them, or of newspaper clippings about the observance. The Edward MacDowell Association gets clippings that refer specifically to the Colony and its 50th anniversary, but unless the clipping identifies a participating club with the National Federation of Music Clubs it does not come to us through our clipping service. Hence our knowledge of what happens is sketchy at best, and we think the over-all picture would be interesting to our National President and other Federation officers and members who have long and loyally supported the Colony. Even if you report to the MacDowell Association will you also report to National Headquarters, 445 W. 23rd Street, New York 11. Our appreciation in advance.

### A MORE EXTENSIVE FESTIVAL THAN PREVIOUSLY REPORTED

The Folk Music Festival held last year in Sheridan, Wyoming, included participants from three counties in northeast Wyoming and one in southeast Montana, and music and dances from all these regions. The scope of the festival was thus wider than we indicated in a recent issue, and proved a memorable event throughout the whole region.

# Junior Highlights

## Stimulating Activities of Our Junior Division

*Are recounted by* **VIRGINIA CASTOE COMBS**

***John Thomas Covelli, talented young pianist and winner of many Festival Superiors, who recently had a highly successful debut recital in New York's Town Hall.***

By the cover page of *Junior Keynotes* we are often reminded of our fine young Junior musicians and their outstanding accomplishments. The February issue brings us the picture of John Thomas Covelli, brilliant 20-year-old Chicago pianist. Well-known to scores of Federation members, as one of the most promising young musicians of the Junior Division, and as a member of the Progressive Junior Music Club of Chicago, John held a record of Festival Superiors from his 5th through his 18th year. Several of these Superiors were in the original composition classification. His concert career began at the age of nine when he was soloist with the Chicago Symphony. This past November he added new laurels to his promising future when he gave his debut recital in Town Hall. New York critics were generous in their praise. Wrote one: "The young man is for sure a musician through and through. He brings forth piano sounds both varied and discreet; his fingers and his feet do what he asks of them with uncanny accuracy; and he approaches each composer's style with sensitivity and intelligence."

Barbara Shook, violinist and 1956 winner of the Stillman Kelley Scholarship, is now a member of the first violin section of the Boise (Idaho) Symphony Orchestra. Recently she appeared with that orchestra as one of the soloists in the Bach Concerto for Three Violins and String Orchestra. Two Pennsylvania Junior members have also made their debuts as symphony soloists. They are Sally Ann Sheirer, pianist, and Lois MacDonald, lyric soprano, both winners in the 6th Annual Youth Competition for a performance with the Allentown (Pa.) Symphony Orchestra.

A very interesting letter from 16-year-old Rick Fanning (Dayton, O.) tells his experiences and expresses his gratitude for a profitable eight weeks at Indian Hill Music Workshop as winner of the 1957 Charles Ives Composition Scholarship. This award was presented to Rick at the 1957 National Convention in Columbus and was made on the basis of compositions submitted in Junior Composers Contests in past seasons.

*Musical Toys I Have Known* is a very original and highly entertaining essay by Camille Means of the Treble Clef Club, Baton Rouge, Louisiana, aged seven years.

Eusebia Hunkins, Ohio State Chairman of Junior Composers, writes of her work in the encouragement of creative talent among Juniors of the State by the publishing of their works. *Ohio Junior Composers of* 1957 is the name of the 12-page booklet containing eight charming little compositions selected from 30 entries. All are given constructive criticism and a rating by a committee of judges, themselves well-known as composers. The best are published in the booklet and sold throughout the state making the project completely self-supporting. A similar booklet will be published for 1958. The compositions are suggested for use on programs on the Parade of American Music.

Members of the Junior Octave Club of Norristown, Pa., now have a Club Song as the result of a song contest staged among the members. Bonnie Mae Smith is the winning young composer.

Petite Pianists Club of Pampa, Texas, is planning 100% participation in the Junior Festivals of 1958. The Mozart Juniors of Albuquerque, New Mexico, presented an outstanding United Nations program during United Nations Week. Familiar folk songs, opera overtures and famous music from both the old masters and modern composers were used, and some numbers were chosen to tie in with children's literature featuring foreign countries.

Six Boise, Idaho, Juniors are contributing a service to their community by playing the organ for Youth Services in their respective churches. Interest in the "King of Instruments" was kindled last year when their teachers encouraged them in a study of the art of hymn-playing. Another interesting activity in Boise was the performance of 4,000 fingers in the Fifth Annual Piano Ensemble Concert presented by Junior Tuesday Musicale. The pianists were assisted by the Junior Choir of the First Congregational Church and the Dore Moon Dancers.

The Junior Clubs of the Central Region of California met in Fresno recently for a review of the Wagnerian operas, *Der Ring des Nibelungen*, to a musical background. This was one of a series of educational programs planned for the season. Members of the Needham Junior Music Club (Needham, Massachusetts) have been entertaining at Veterans' Hospitals in Brighton, West Roxbury and Brockton with monthly programs. Six dynamic District meetings have built the North Carolina Junior Division into a really vital part of the State Federation. The Tahlequah Junior Piano Club (Oklahoma) is one of many groups reporting impressive candlelight services for installation of officers this season.

A special project of the Junior Octave Club of Norristown, Pennsylvania, is a series of engagements throughout the city for the spreading of the story of music and youth activity in the State and National Federations of Music Clubs. The club's message stressing good music, string instruments and Federation aims was so well presented at one school that the principal asked for a return engagement.

Many talented youngsters of the Junior age level, (under 19 years) will be taking part in the various Auditions sponsored by the National Federation this spring. Every State will be

***(Continued on page 35)***

# Achievements and Honors of Our Student Division

*By VIRGINIA A. PARDEE*

Dr. Anthony Donato, National Contest Chairman of the 16th Annual National Composition Contest for Young Composers, announces the names of his judges as follows: George F. McKay, University of Washington, Seattle, Washington; Gardner Read, Boston University, Boston, Massachusetts, and Burrill Phillips, University of Illinois, Urbana, Illinois. The contest closes April 16, 1958.

The Marie Morrisey Keith Scholarship, Western Region only, Shreveport Symphony-Centenary College Scholarships, Peabody Conservatory of Music Scholarship, and the new Millikin University Music Scholarships auditions will be held in the states in March of 1958, between the first and the fifteenth.

### IN MEMORIAM

Members of the Chicago Symphony Young Peoples Concerts were saddened to learn of the death of their conductor, Samuel Antek, 48. Well known in the east and the middle west, Mr. Antek had returned in October to Chicago, his birthplace, to conduct this season's series of Youth Concerts, following four years in Philadelphia.

### NEWS OF THE STATES

**Texas**—The Community Opera Guild of Southern Methodist University in Dallas gave two performances in December of the folk opera, *Susannah*. This marked the southwestern premiere of the work by Carlisle Floyd. Starred in the production were Phyllis Curtin, a New York City soprano, who created the role; baritone Mack Harrell, artist teacher in residence at the University and also of the Metropolitan Opera, and Farrold Stephens, of the SMU music school faculty. Dr. Orville Borchers is dean of the School of Music, which is a member of the Texas and the National Federation of Music Clubs.

**Oklahoma**—Dr. Max Mitchell, Student Adviser of the Oklahoma Federation of Music Clubs, has compiled a State College Teachers' Directory which is extremely helpful in disseminating the Federation's Scholarship and Awards information. Not all of the schools listed are in the Federation, but they are included in the mailing list for Federation publicity purposes and in the hope of gaining them, through their use of information on the many opportunities the Federation offers to its Student members.

**Kansas**—Mrs. L. B. Gloyne, Student Adviser of the Kansas Federation of Music Clubs, reports that the Inspiration Point Opera Workshop of 1957 had an over-all enrollment of 87 students, representing 10 states, from Connecticut to California, and had the strongest season since its inception in 1951. Ten music dramas and operas were rehearsed and eight were presented in a total of 20 performances.

**Illinois**—Mary Sauer, Racine, Wisconsin, and Chicago, winner of the 1957 Illinois Dasch Award, appeared as guest soloist with the Business Men's Orchestra of Chicago, Dr. Zipper, conductor, on Friday evening, February 7, 1958. The Orchestra is federated.

Barbara Leichsenring, 25, dramatic soprano, recent winner of the Illinois audition to select four solo voices for a performance of the Beethoven Ninth Symphony on March 11, 1958, with the Oklahoma City Symphony Orchestra. Guy Fraser Harrison, conductor, won first place in Regional Auditions held January 30, 1958, in Chicago under the auspices of the National Council of the Metropolitan Opera Association, to locate promising opera talent. Miss Leichsenring, a student artist member of the Lakeview Musical Society of Chicago, a Federated club, won the $300 F. K. Weyerhaeuser award and a week in New York, all expenses paid, to compete for other honors.

### PARADE OF AMERICAN MUSIC

An all-American program dedicated to the Parade of American Music of the National Federation of Music Clubs was presented February 23 at the University of Illinois by Federated music students under the sponsorship of the faculty of the School of Music. It featured excerpts from the operas of Jack Gottlieb, winner of the first prize in the 1957 Young Composers Contest and also of the Devora Nadworney Scholarship of $600. Dean Branigan, head of the Music School, and Miss Jane Watt, head of the piano department of the Music School, are active departmental chairmen of the Illinois Federation of Music Clubs.

### JACK GOTTLIEB TO BE HONORED AT BRUSSELS

Incidentally, Mr. Gottlieb, winner of two of the Federation's outstanding 1957 awards, will have his prize-winning composition in the Young Composers Contest, a choral work called *Quod Libet*—a group of children's songs with English text—performed at the Brussels World's Fair.

### CRUSADE FOR STRINGS

On April 26, 1958, the School of Music of the University of Illinois will be host to music students of Millikin University at Decatur, Illinois, Southern Illinois University at Carbondale, and Northern Illinois College at DeKalb, in an exchange All String Program. This program is in cooperation with the Federation's 1957-58 Crusade for Strings, chairmanned by Dr. Lena Milam of Beaumont, Texas.

### MORGAN PARK GLEEMEN CONTEST

The Morgan Park Gleemen of Chicago, Illinois, again offer an opportunity to students and young artists of the Illinois Federation of Music Clubs to compete for two solo appearances in the Gleemen May Concert. Cash awards totaling $200 will be made in voice, piano or strings.

The Illinois Federation of Music Clubs has conducted the auditions annually for the Morgan Park Gleemen since 1950. The soloists were chosen in 1950 through the WXRT Auditions of the Air, inaugurated during Mrs. Charles A. Pardee's presidency.

The 1958-59 Student Auditions Bulletin is out and we urge that talented young people avail themselves of the many scholarships and awards offered by joining the Federation either through group affiliation or as individual members.


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## NEW MUSIC

(*Continued from page 24*)

*Matthew*. It is not difficult to play, and registration for Hammond organ is furnished by Chester Kingsbury. For the Marks Organ Library, Edward B. Marks Music Corporation, comes a volume with which organists are already familiar *Douze Pieces Nouvelles* by the famous French composer for the organ, Theodore Dubois. This collection has been revised by Gerald Alphenaar, who also provides registrations for Hammond organ, but recommends that the composer's suggestions be followed closely, in so far as the organ in question may be suited to them. In the sixth number included, the *Alleluia* might be re-examined for its development of the Easter hymn *O Filii et Filiae* which the famous French master utilizes so beautifully.

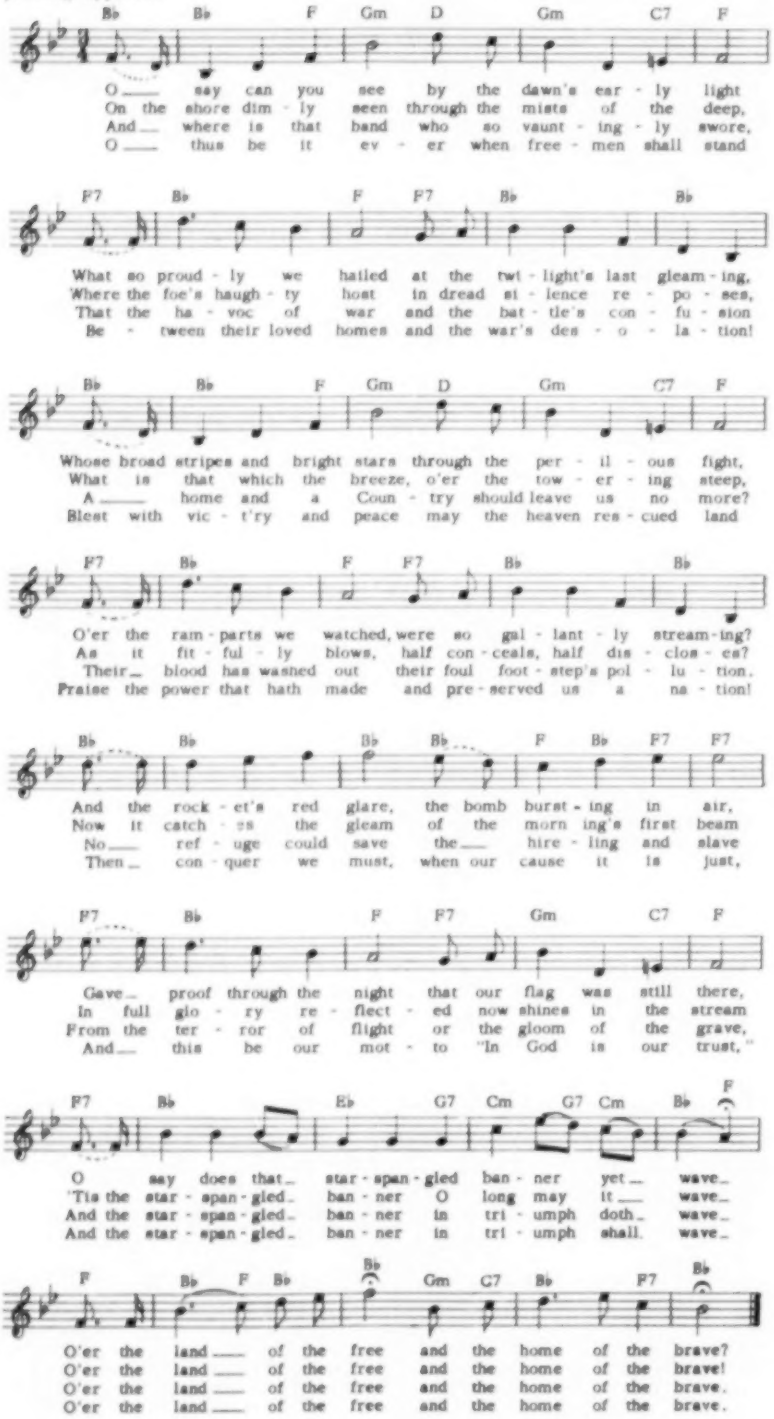
### BOOKS ON MUSIC

A book which should prove invaluable for the library of every leader of choral groups, particularly for the school age boys and girls, is *First Steps to Choral Music* written by an outstanding trio of authorities on this subject—Archer N. Jones, Lois and Raymond Rhea. In the very helpful introduction, assuming that everyone can and should sing, they settle down to basic facts, having in mind, primarily, choirs that are just beginners. The material and suggestions offered are so fundamentally important that those more experienced in choral singing may also profit therefrom. Every phase of singing is touched with some excellent suggestions of "Be Sures" and "Bewares," followed by numerous illustrations—music enough for two complete choral programs, ranging from unison to four-part mixed choral singing. It is well bound and a fine contribution to the study of choral singing. Bourne, Inc., is the publisher.

For the teacher of piano, there is another fine volume, also attractively bound and fascinatingly written, and one every serious teacher will wish to read. It is called *The Splendor of Music* written by Angela Diller with editorial assistance by Ruth Stoneridge. The author will need no introduction for she has made many friends and followers through the Diller-Quaile School of Music which she helped to found, through her roster of pupils, and through her compilation of the Diller-Quaile Series, and her plan of integrating musical theory with instrumental work. She is also a lecturer, and understands every facet of teaching music to children. To paraphrase one of her illustrations, her chief aim is that of "teaching accompanied by learning." This she accomplishes in her very charming style in her book, as she covers every phase of piano study: phrasing, counting, memorizing, ear training, technique and so on through the varied aspects of learning to play. It is cosiously illustrated with bars of music with which the pupil struggles, and human life stories from the author's experience. G. Schirmer, Inc., publisher.

# Proposed Official Version of Our National Anthem

This is the proposed official version of *The Star Spangled Banner* which the National Music Council, of which our National President, Mrs. Dougan, is First Vice President, proposes for national adoption. The Council's Committee, of which Richard S. Hill of the Library of Congress is chairman, was set up because of a request for advice from Congressman Broyhill of Virginia, who is introducing a bill in Congress to make this the official version of the national anthem. Write Mr. Hill at the Library of Congress or Congressman Broyhill, House Office Bldg., Washington, D. C., expressing approval.



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## JUNIOR HIGHLIGHTS

*(Continued from page 32)*

holding annual Junior Festivals in which thousands of students will receive ratings for their endeavors. Juniors who have already earned a Superior Rating in the most advanced classification in the Junior Festivals may enter any one of the Auditions in the Student Division, regardless of whether they have attained the age requirement of the Student Division (16 to 25 years) or not. The Student Auditions include a number of scholarships to college schools of music which should be most interesting to high school seniors, as well as several cash awards which may be used for further music study of the choice of the winner. Full information on requirements and dates of these Auditions may be secured from State or National Student Auditions Chairmen.

### NUMEROUS JUNIOR SCHOLARSHIPS

The $1,000 Stillman Kelley Scholarship is open this year to entrants under 17 years of age in the Southeastern Region. The Charles Ives Indian Hill Original Composition Workshop Scholarship is $700, covering room, board, tuition and instruction for a summer at Stockbridge, Massachusetts. A wonderful vocal scholarship, valued at $700, is also being offered at Indian Hill for a 16 to 18-year-old boy entered in the voice auditions for the Junior Festivals of 1958. The Junior Conservatory Summer Camp Award is a $100 scholarship for a composition student. The session is for six weeks and the camp is located at Manor Vail Estate, Lyndon, Vermont. The Fred Waring Scholarship is a $50 cash award for the best composition in the NFMC Junior Composers Contest of 1958. Other Junior Composers Awards include a $15 and a $25 cash prize for the top-rating Juvenile and Junior Composition, respectively, in the Junior Composers Contest of 1958.

### NEW MUSICAL GAMES SUGGESTED

A number of interesting musical games under the heading of Educational Activities are accompanied by the announcement of rules for the new MacDowell Log Cabin contest for Junior boys and the MacDowell Essay Contest for Junior girls.

The editorial by Phyllis L. Hanson and the National Counselor's Message by Miss E. Marie Burdette complete the gamut of information and inspiration for our aspiring Juniors. Indeed, the February 1958 issue of *Junior Keynotes* is another chapter in the story of music in America.

## American Song Cycle Sought for Convention

THE Federation is announcing a contest for a song cycle in memory of the late George Bolek, for many years a member of the faculty of Peabody Conservatory.

The award is $500, and is offered by Mr. Bolek's widow, who is a National Board Member from Maryland. The competition is open to any American composer, irrespective of age; is for solo voice, with piano or orchestral accompaniment and the performing time should be 20 minutes.

Mr. Bolek was a nephew of the late Lillian Nordica, world-famous opera star, and has himself taught many well known concert and opera stars of today.

For application blanks and further information, write to the National Federation of Music Clubs, 445 West 23rd Street, New York 11, N. Y.

**DON'T FORGET THE WISCONSIN BOARD MEETING DATES!**

***Mark September 7 to 12, 1958, prominently on your calendar. These are the dates for our National Board Meeting in Green Lake, one of Wisconsin's loveliest resorts. Mrs. W. Paul Benzinger, National Board Member from Wisconsin, is Chairman; Mrs. A. A. Mellentine, Wisconsin State President, Vice Chairman; Mrs. Robert W. Roberts, Advisory Chairman. Full details of the program in the May issue.***

### FROM THE REVIEWING STAND

*(Continued from page 19)*

dedication to Queen Charlotte:

"The science of musical sounds, though it may have been depreciated as appealing only to the ear, and affording nothing more than a momentary and fugitive delight, may be with justice considered as the art that unites corporal with intellectual pleasure, by a species of enjoyment which gratifies sense, without weakening reason; and which, therefore, the Great may cultivate without debasement, and the Good enjoy without depravation."

The "Great" play a large part in Burney's considerations. For as he remarked: "Fine arts depend so much on the protection and encouragement of the Great that they have never flourished in any country where its most illustrious inhabitants were indifferent to their charms." One wonders what he would make of America today.

Since the princes were music's chief source of support, it is interesting to see exactly what they thought of the art. Edward the VI, who reigned from 1547-53, paid out more than 2000 pounds annually for the services of "musitions and players," who included "trumpeters, luters, vyalls," etc. Frederick the Great lost interest in the flute after he lost his teeth. Henry VIII formed the habit of hanging, drawing and quartering his divorced (or beheaded) wives' favorite musicians. Alexander the Great's mistress won Aristotle's approval by highly unorthodox—yet natural—methods, as a certain ballad recounts (for the full story see page 607 in Vol. I.). And so on and so on.

On criticism, Burney would be unpopular today. He advocates particular knowledge of any musical instrument or area before criticizing. "There have been many treatises published on the art of musical composition and performance," he writes, "but none to instruct ignorant lovers of Music how to listen, or to judge for themselves." That lack has been amply made up.

Librettists could read with profit Burney's essay on the euphony of languages. Perhaps the notion that English is hard to sing had its beginnings here. Burney is all for Italian and echoes Rousseau's indictment of French. It may be that one Anglo-Saxon difficulty in properly appreciating music arises from the language. For as Plutarch said, "the progress of Music in all times has ever been proportioned to the genius and language of the people." Whether you disagree or not, Burney's ideas provoke thought.

Along with the straight line of historical progress, there are innumerable digressions and diversions in these fat volumes. You will not want to put them down. This friend of Samuel Johnson's, this urbane world traveler (father of the novelist Fanny Burney and two distinguished sons), this profound scholar and quiet wit, left a monument that stands as securely today as ever.

### MUSICAL GENIUSES ARE GREAT LOVERS

*(Continued from page 9)*

your father say those terrible words to me, that nothing can move him? Fear everything from him, he will compel you by force, if he fails in stratagem. Be afraid of everything.

I am today so dead, so humiliated, that I can hardly conceive a beautiful, good idea. So disheartened as to give you up I have not yet become; but so embittered, so hurt in my holiest feelings, so locked in a frame of the most ordinary commonplace.

If I only had a word from you. You must tell me what I am to do. Otherwise my being will turn to scorn and a byword, and I shall be off and away.

Not even to be allowed to see you! We could do so, he said, but in a neutral spot, in the presence of all, a regular show for everybody. How chilling all that is—how it rankles! We might even correspond, when you are on a journey!—that was all that he would consent to. . . .

Give me consolation, lieber Gott, that he may not let me perish in despair. I am torn up by the roots of my life.

*Robert*

September 18th, 1837

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1957-1958

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**WEAR AND DISPLAY FEDERATION INSIGNIA**

## LIFE MEMBER GUARDS

**As a special identification for our many Life Members in the NFMC we can now offer a very attractive guard and chain to attach to former emblems or to be worn alone. The guard is equipped with a safety catch and the chain has a small ring to attach to another pin if so desired.**

## PRICE $2.75

**Including Tax**

**Send all orders and inquiries to The NEW Custodian of Insignia**

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**The Touraine**
**1520 Spruce Street**
**Philadelphia, Penna.**

MANY BRAND NEW ITEMS — WONDERFUL FOR GIFTS
24 Karat Goldplated Jewelry with bas-reliefs of Great Composers on Medallions. Large Disc Bracelet, $3.00; Earrings (Button or Drop), $3.00; Pin, $2.00; Discs to be used as Charms, large, $1.50; small, $1.00. All prices inclusive of tax. Composers represented: Liszt, Beethoven, Mozart, Haydn, Schubert.

Specify composer when ordering.

**also**

**Silver Clasp Ring, 2 Clefs $1.75. Sunray Compacts with Piano or Clef $2.50**
**Copper Earrings, Piano or Clef $1.75 Matching Pins, large Piano or Clef $1.75**
**with Federation Emblem.**
**Exquisite Charm Bracelet, Harps, Clefs, Trumpet set with cultured Pearls**
**Junior Charm Bracelet (Pearl) $3.50 Lovely Emblem Pins from $1.50 to $27.50.**
**Real Leather Purses with Bill Compartment $2.75 (Red only)**
**Dainty 2 inch Calendars (Gold Piano Imprint) 8 for 50¢ White, Yellow and Green**
**Bookmarks (celluloid Daggers with Piano Imprint) Red, Green, Orange, Blue. 12¢ each**
**Triangle Coin Purse (Red Plastic) with Piano Imprint (2 inches) 20¢ each**
**Fascinating Charms, Gold Plated, Piano, Guitar, Banjo, French Horn, Triangle Bell, etc. 50¢ each**

**Tax included.**

**TROPHY CUPS BEARING THE FEDERATION EMBLEM**

**Sun-Ray Metal Trophy Cup**
**6"—$7.00**
**7½"—$10.00**
**9½"—$12.50**
**11¾"—$15.00**
**Engraving 10c per letter**

**Silver Plated Trophy Cup**
**10½"—$14.50 Incl. Tax**
**13"—$19.75 Incl. Tax**
**16"—$25.75 Incl. Tax**
**19"—$33.00 Incl. Tax**
**Engraving 10c per letter.**

**The awarding of trophy cups is a great stimulus to earnest work in music and the advancement of the purposes of the various Clubs. They may be cherished for a lifetime by the winner and each time they are displayed serve to show the high esteem in which the Federation and its purposes are held by its members.**

## OTHER DESIRABLE PURCHASES

**RECENT REVISED PRICE LIST**
***(Including Federal Tax)***

| | |
|---|---|
| Junior Pin | $ 1.50 |
| Senior Pin | 1.50 |
| Junior President | 2.75 |
| Junior Award | 1.65 |
| Junior Counselor | 2.75 |
| Student Musician | 1.65 |
| Junior Club | 2.20 |
| Senior Club | 2.20 |
| Gold Member's Emblem | 8.75 |
| Gold Gavel Emblem | 11.50 |
| Gold Gavel—(Pearl setting) | 13.75 |
| Gold Gavel—(Sapphire setting) | 13.75 |
| Diamond Gavel | 27.50 |
| Gold Filled P. P. A. Emblem | 3.30 |
| 10k. P. P. A. Emblem | 6.60 |
| Junior and Senior Identification Bracelets | 8.80 |
| Friendship Emblem | 4.40 |
| Plated Safety Guard | 1.65 |
| 10k. Safety Guard | 3.30 |
| Plated Numeral Guard | 1.65 |
| 10k. Numeral Guard | 3.30 |
| Gold Filled Life Member Guard | 2.75 |
| 10k. Gold Member (Diamond set) | 24.75 |
| Emblem Interpretation Paper Weights Price, postpaid | .50 |
| Junior Award Emblems | 1.65 |
| Plated Numeral Guard Chains | 1.65 |
| Guard Chains also in gold | 3.30 |
| Friendship Emblem (clasped hands) | 4.40 |

Note:—Following tax to be added to above:

| | |
|---|---|
| Pennsylvania State tax | 3% |
| Missouri State tax | 2% |

**REVISED LIST—PERSONAL & CLUB SUPPLIES**

| | | |
|---|---|---|
| Double sheet large—(blue-gold) | | 2.00 |
| Single sheet P.P.A.—(blue emblem) | | 1.65 |
| Single sheet—(blue emblem) | | 1.65 |
| Senior semi-note—(blue emblem) | | 1.65 |
| Junior semi-note—(blue emblem) | | 1.65 |
| Seals—(large or petit) | 50 for | 1.00 |
| Seals—(Junior) | 50 for | 1.00 |
| Place cards—(blue emblem) | (25) | 1.00 |
| Place cards—(P.P.A. emblem) | (25) | 1.00 |
| Place cards—(silver with blue | (25) | 1.00 |
| Introduction cards | (package 25) | .75 |
| Electric emblem cuts—(large) | | 1.00 |
| Electric emblem cuts—(PPA & small) | | 1.00 |
| Scrap Book refills—(10 pages) | | .50 |
| Federation Scrapbooks bearing Emblem for Junior or Senior Clubs | | 2.00 |

Note:—Following tax to be added to above:

| | |
|---|---|
| Missouri State tax | 2% |
| Pennsylvania State tax | 3% |

**NATIONAL FEDERATION OF MUSIC CLUBS**